THE ADVENTURES OF

Willy Beamish™



HINT BOOK

Includes complete walk-thru

Includes all area maps

List and location of all objects

Hidden rooms, locations and characters you may not have encountered

85000 82902 00581

Dynamix®

PART OF THE SIERRA FAMILY

THE ADVENTURES OF

Willy Beamish™



Solutions Manual

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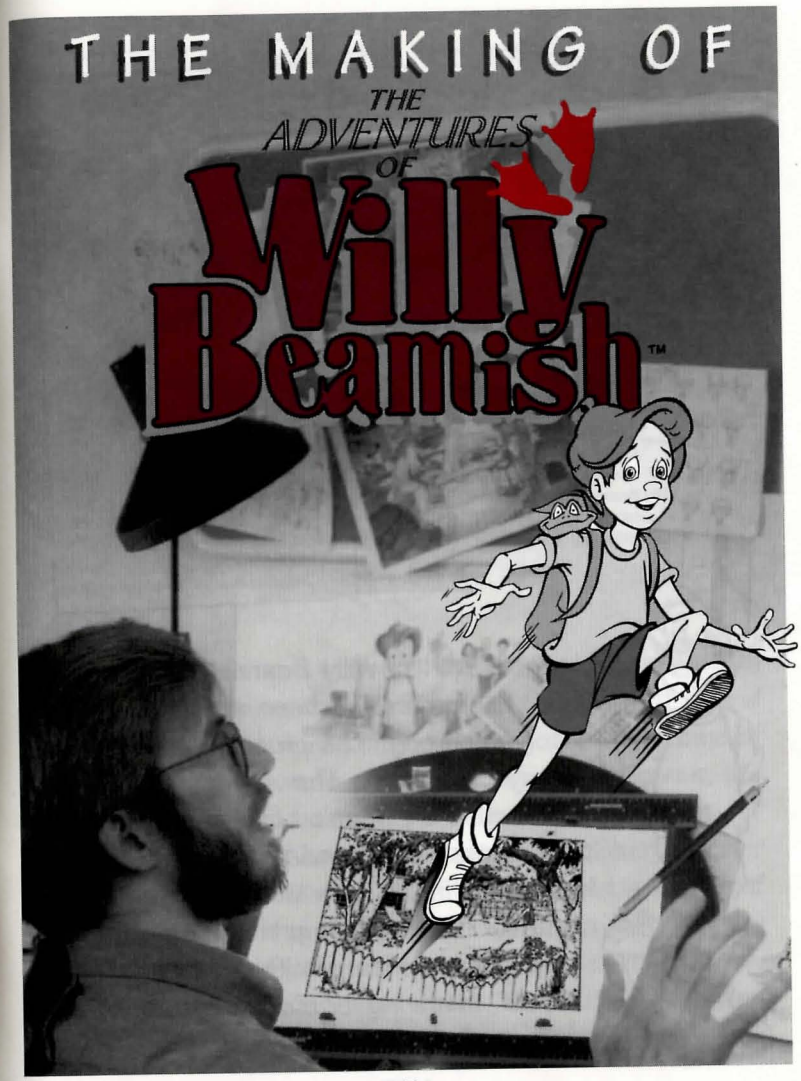
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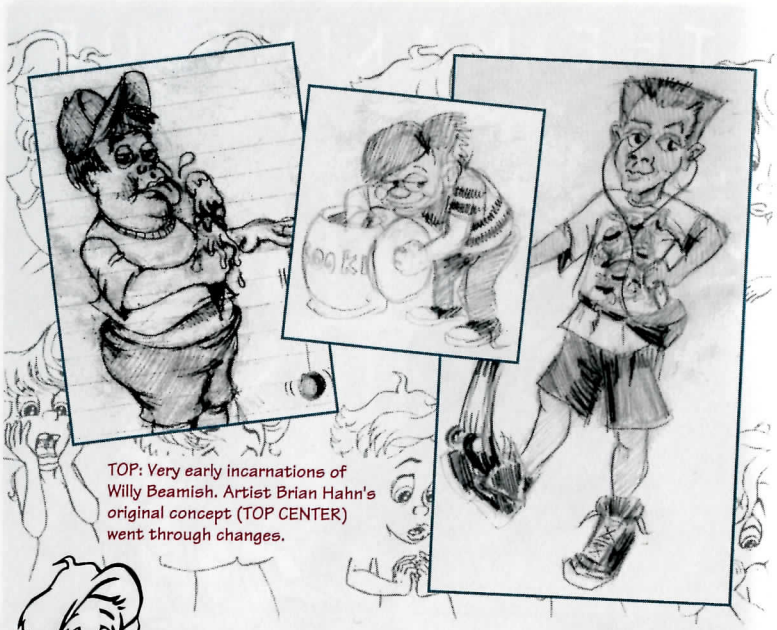
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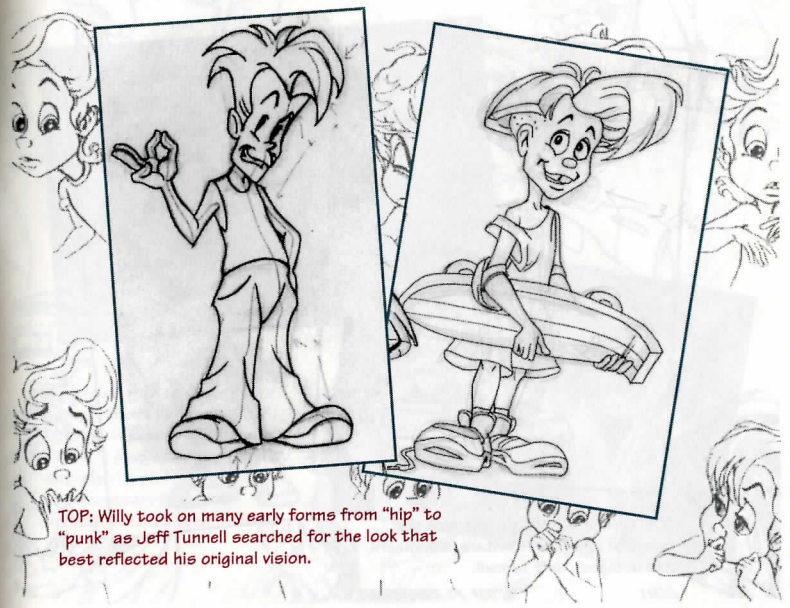




TOP: Very early incarnations of Willy Beamish. Artist Brian Hahn's original concept (TOP CENTER) went through changes.

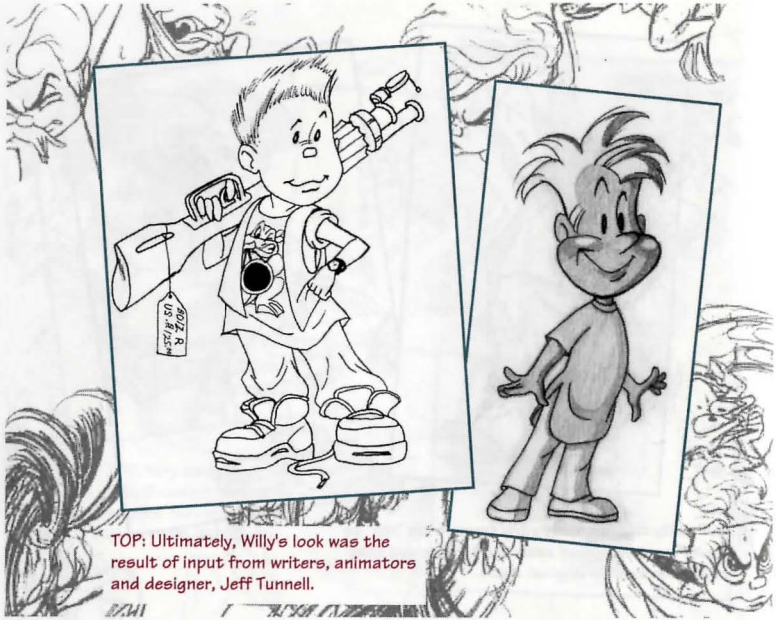


Hi! I'm Willy Beamish. For the next few pages I've been assigned to walk you through the process used to make my cool game, *The Adventures of Willy Beamish*™. I wasn't totally excited about this 'cause it sounded an awful lot like homework, but it is a story about ME, so I guess I can put together something for my public. I mean, it IS pretty interesting stuff, involving some really interesting people. So, here goes...



TOP: Willy took on many early forms from "hip" to "punk" as Jeff Tunnell searched for the look that best reflected his original vision.

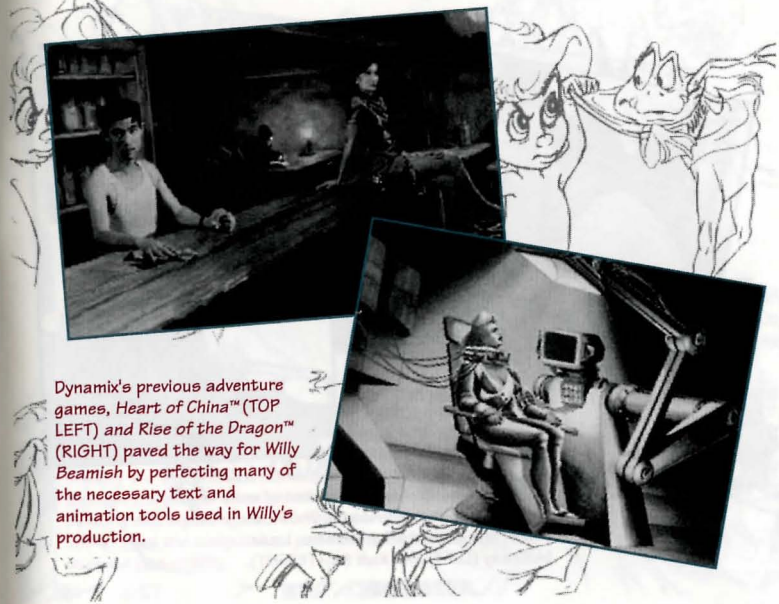
In the beginning, I was nothing more than an idea in the mind of my creator, Jeff Tunnell (makes Jeff sound pretty important doesn't it?). And, I gotta say, some of those early looks were pretty far off base. I mean, like way off.... Can you imagine me with a punker hairstyle? Seriously NOT. Jeff and this artist named Sheri Wheeler (who worked with Disney and Filmation and a bunch of other animation places) must have played with my image for months before they finally decided on the Willy we all know and love. I was short, tall, fat, skinny, and just about everything in-between before this sleek



TOP: Ultimately, Willy's look was the result of input from writers, animators and designer, Jeff Tunnell.

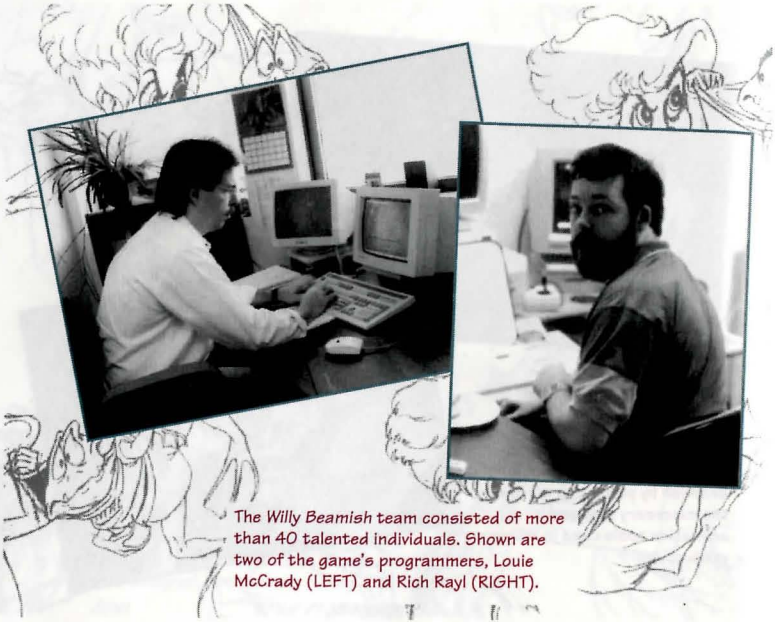
picture of coolness that you see today finally came to life. Pretty frightening to think what I might have turned out like! Anyway, once they'd brought me to life on the drawing board, Jeff and Dynamix's team of animators and artists had to figure out what to do with me. It might sound kinda stupid at this point, but what Jeff wanted to do was something no one had ever done before. He wanted to create an interactive cartoon on the computer.





Dynamix's previous adventure games, *Heart of China*™ (TOP LEFT) and *Rise of the Dragon*™ (RIGHT) paved the way for *Willy Beamish* by perfecting many of the necessary text and animation tools used in *Willy's* production.

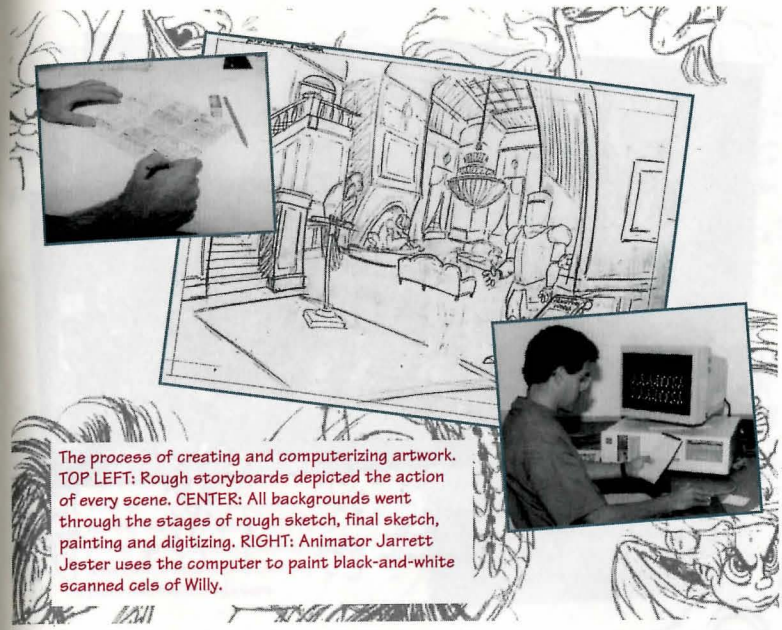
I mean, we're not talking Pak Man or Nintari here! Jeff was going for the big-time stuff like what's on Saturday morning cartoons. Now, don't get me wrong. Jeff and the guys at Dynamix had done some pretty cool stuff on the computer. *Rise of the Dragon*™ was really neat with all the mutants and everything. And *Heart of China*™ was pretty cool too, although I would have made the girl a brain-sucking alien or something. But with me, they were talking about something TOTALLY different. Personally, I didn't think they could pull it off.... Just goes to show what I know about techno-dweeb stuff like



The *Willy Beamish* team consisted of more than 40 talented individuals. Shown are two of the game's programmers, Louie McCrady (LEFT) and Rich Rayl (RIGHT).

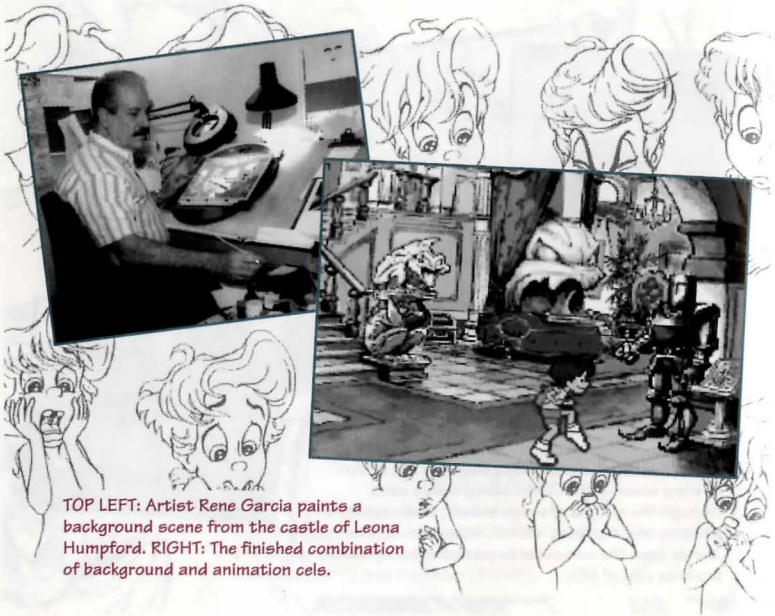
programming and art! Anyway, what they had to do was find a way to combine the techniques used in classical animations (you know, really classic stuff like *Snow White*, *The Little Mermaid*, *Mutant Space Rangers*) with computer animation. With the help of some really top-notch animators (Pat Clark, Sheri, René Garcia) and the technical geniuses in Dynamix's art and programming departments, here's what they came up with.





The process of creating and computerizing artwork. TOP LEFT: Rough storyboards depicted the action of every scene. CENTER: All backgrounds went through the stages of rough sketch, final sketch, painting and digitizing. RIGHT: Animator Jarrett Jester uses the computer to paint black-and-white scanned cels of Willy.

First, everything had to be storyboarded. That means that each and every scene was drawn in rough form before the actual animations or background paintings were completed. Second, the approved storyboards were drawn in pencil. Now, for backgrounds, the pencil drawings were painted and then scanned into the computer using a color scanner. For animated cels, like a sequence of me walking across a room, the cels were done by hand in black and white, scanned into the computer and then colored using a computer paint program. Once the background paintings and



TOP LEFT: Artist Rene Garcia paints a background scene from the castle of Leona Humpford. RIGHT: The finished combination of background and animation cels.

animation cels were in the computer, computer animators assembled the pieces to make a complete scene. That's BASICALLY how it works. Now, I've left out a lot of the brain-stretching stuff, like how they assembled animated sequences so they flowed together. Or how the programming smart guys modified the Dynamix Game Development System so that it would show me on screen. Now THAT stuff was tough.

Anyway, I've left out some very important people from this story — the two writers that put those really excellent words into my mouth and brewed up the



TOP: Designer Jeff Tunnell meets with writers Tony and Meryl Perutz during story planning. BOTTOM: Writer David Selle implements Willy Beamish's innovative On-Line Documentation system.

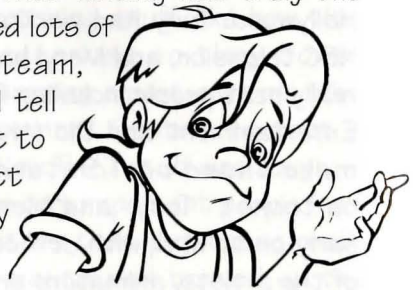
totally warped storyline for my adventure, Tony and Meryl Perutz. These two were big muckity-muck types from Hollywood. Tony had worked WAY up in NBC television, and Meryl had worked for really neat people including Family Home Entertainment and Dic (the guys who make those cool Saturday morning cartoons). Tony and Meryl came in pretty early-on to work with Jeff on my game. While all of the artists, animators and programmers were





Among the several teams contributing to *Willy Beamish* were Music and Quality Assurance departments. RIGHT: Composer Chris Stevens integrates music and sound effects to gameplay. BOTTOM: Quality Assurance personnel spent countless hours testing and retesting *Willy Beamish* to ensure that the final version of the game was trouble-free.

busy putting the pieces of my adventure together, Tony, Meryl and Jeff worked on dialog, puzzles, and character backgrounds. Their writing was truly the best and I think they added lots of class to the Dynamix team, although I don't think I'd tell Jeff that. He might want to renegotiate my contract for sequels or take away my Nintari key!







Requiring seven full-time animators in a team totalling more than 40 members, *Willy Beamish* is easily the largest project Dynamix has ever undertaken. Shown are animators Rhonda Conley (TOP) and Dan Taylor (RIGHT), during the painstakingly slow process of hand drawn cel animation.

So, that's about it! Working together, the Dynamix team of artists, animators, writers, programmers and designers built one of the coolest adventures that computer dudes have seen in a long time. It's been a pleasure working with them and I promise not to forget all the "little people" when I hit the big-time and can kick back in a life of leisure. Hope you liked my little report! Now I've got to go practice Nintari for next year's championship. Stay cool!

Willy J. Beamish

INTRODUCTION

Welcome to the world of *Willy Beamish!*

We hope you have as much fun playing this game as we did creating it. *Willy Beamish* is an interactive adventure which allows you to follow multiple-solution paths to resolve the game. If you have a problem that isn't mentioned here, feel free to contact us.

Dynamix/Sierra at (209) 683-8989,
8 a.m. - 5 p.m. Pacific Time
U.K. Customers call: (44) 734-303171

The whole point of playing *Willy Beamish* is to discover puzzles and find the solutions to them in a limited amount of time. However, some puzzles may be extremely well hidden, or so arcane that you haven't any idea where to begin. Or this may be your first experience with an adventure game. Don't feel bad if you occasionally get stuck.

How to use this Solutions Manual

When you get stuck, look through this manual for a question similar to your problem. Since the hints are organized from "slightly helpful" to "Here's a big clue" to "Smack! Here's the answer!" you should read them individually and in sequence. Place your "Adventure Window Card" over each answer to read it.

How NOT to use this Solutions Manual

Use this book only for the hints you really need. It defeats the purpose of playing an adventure game if you simply read this manual cover-to-cover and learn all the answers. For those of you who choose to ignore this warning, we've thrown in a few red herrings to trip you up.

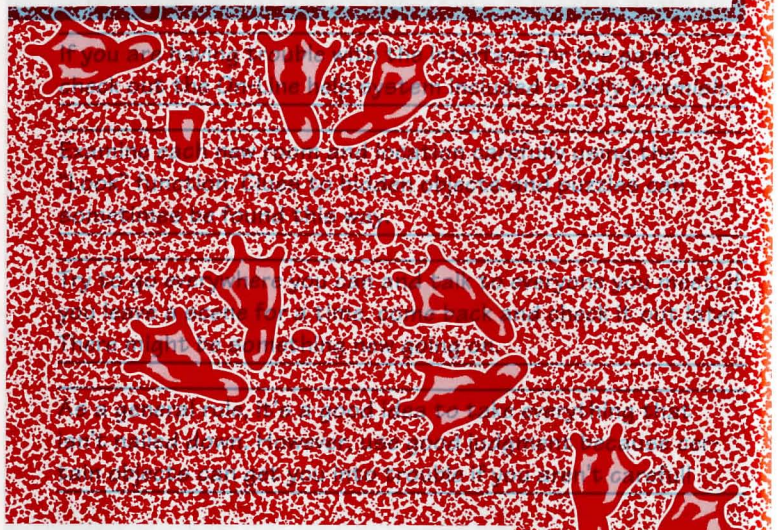
If you've finished *Willy Beamish*

Even if you've "won" the game, we're sure we can interest you in playing it again. There are several different ways to resolve *Willy Beamish*, depending on the choices you make. You may want to go back and try some different approaches to the puzzles and possibly arrive at a happier ending. You may also want to try some things just to see what happens.

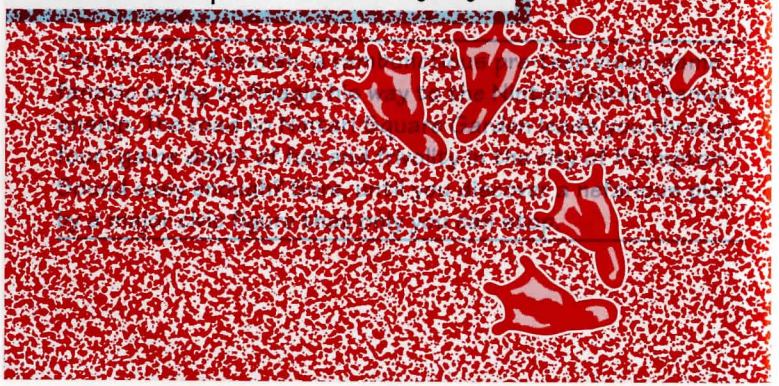
If you enjoyed this game, try some of the other 3-D graphic-animated adventure games produced by Sierra/Dynamix like *Rise of the Dragon: A Blade Hunter™ Mystery* and *Heart of China™*. And, stay tuned for future *Willy Beamish* adventures! Good luck in your adventuring!

GENERAL QUESTIONS

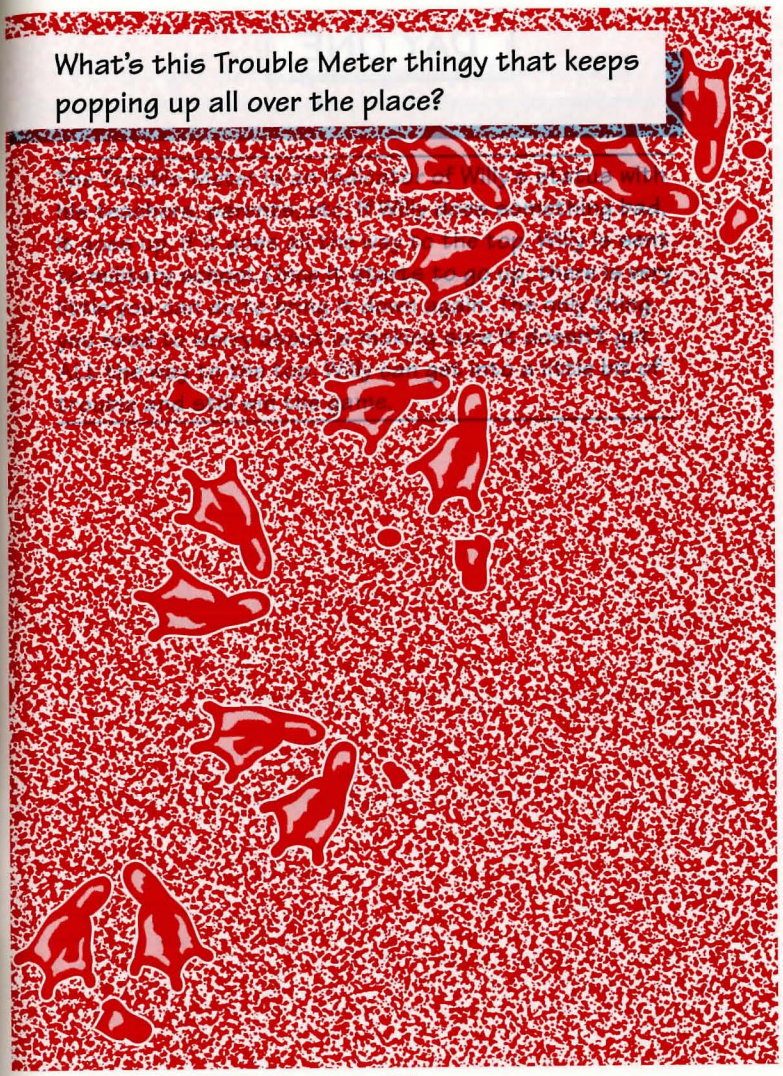
I can't figure this out. What kind of fun is this?



What's the point of this anyway?



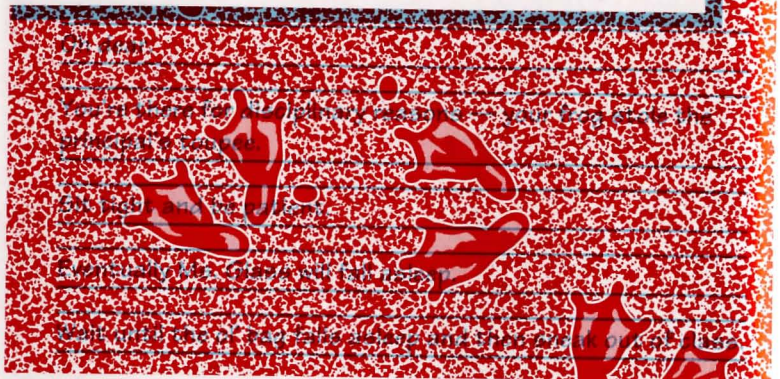
What's this Trouble Meter thingy that keeps popping up all over the place?



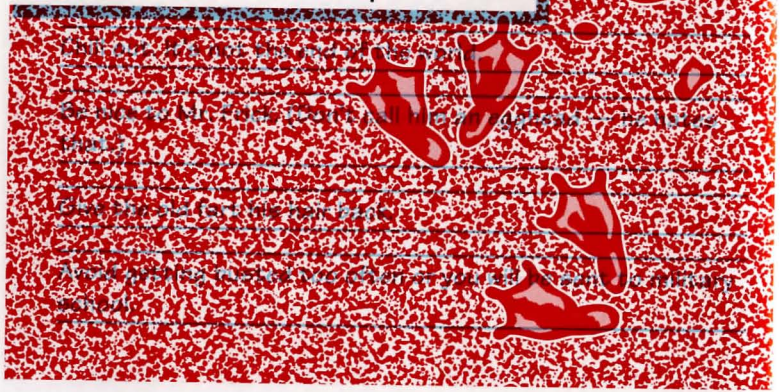
DAY ONE

CARBUNCLE ELEMENTARY SCHOOL

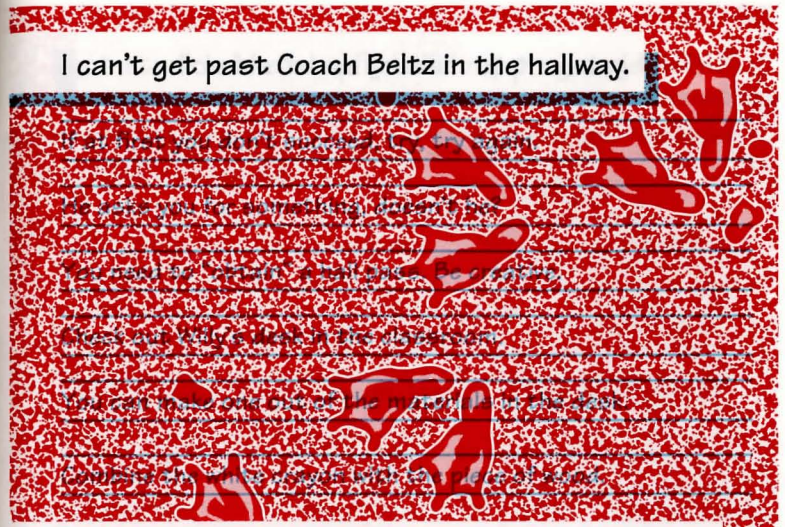
I'm stuck in class and I haven't any idea how to proceed!



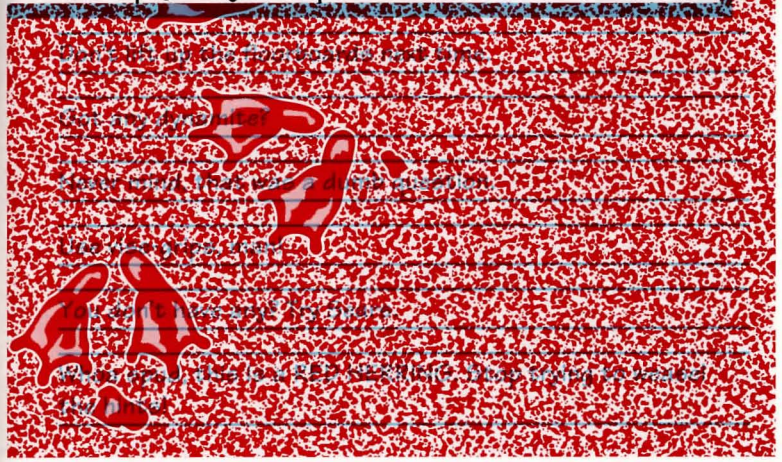
I was sent to the Principal's office!



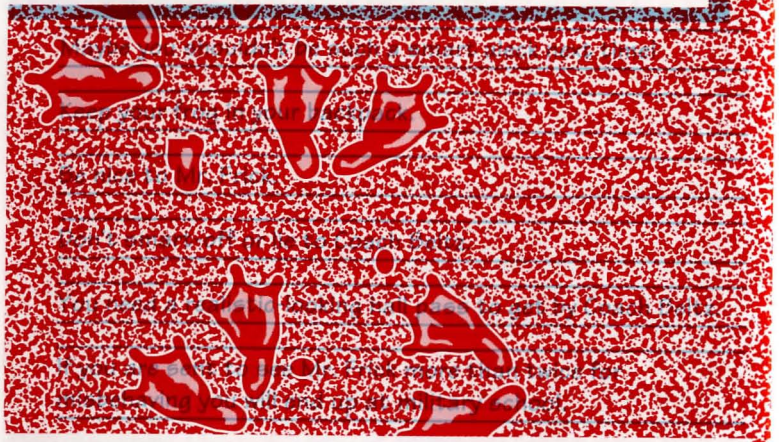
I can't get past Coach Beltz in the hallway.



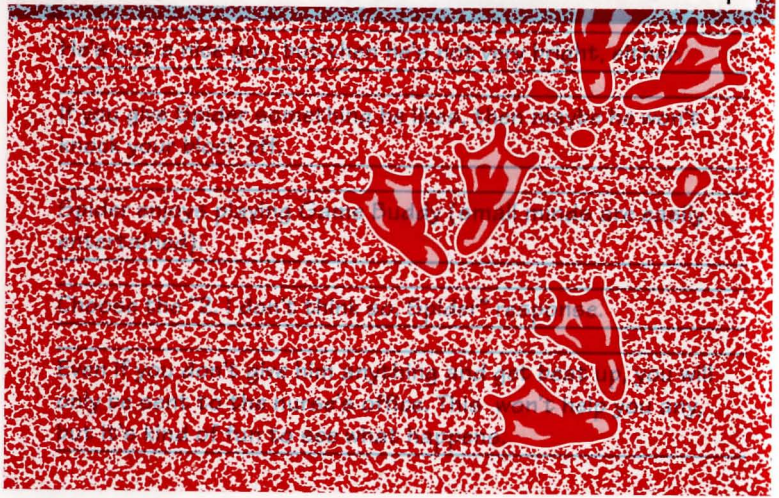
This gnarly Gila monster bit me on the leg and I can't pry his jaws apart!



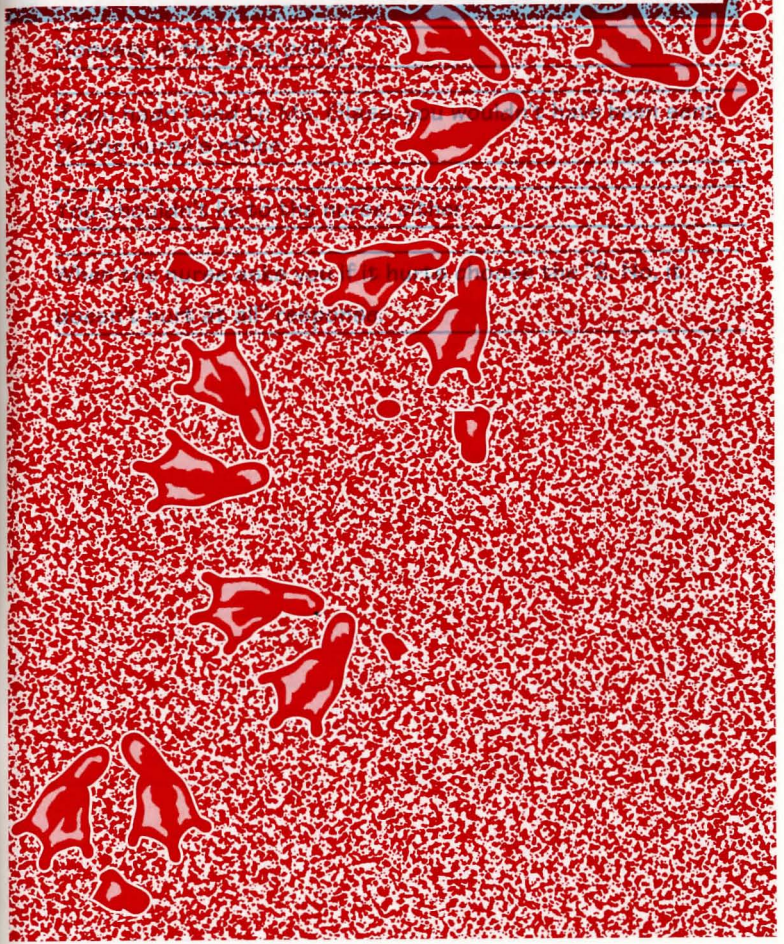
UGH! I got sent to military cadet school!



This "Spider" in the bathroom wants to beat me up.

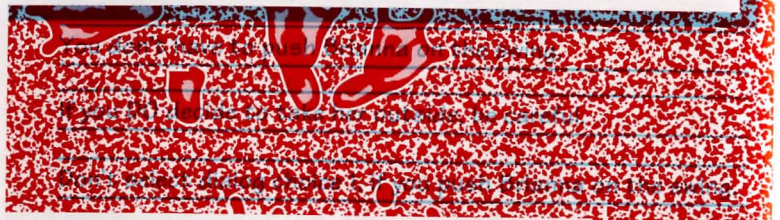


I got stuck in the hospital and my prognosis was not good.

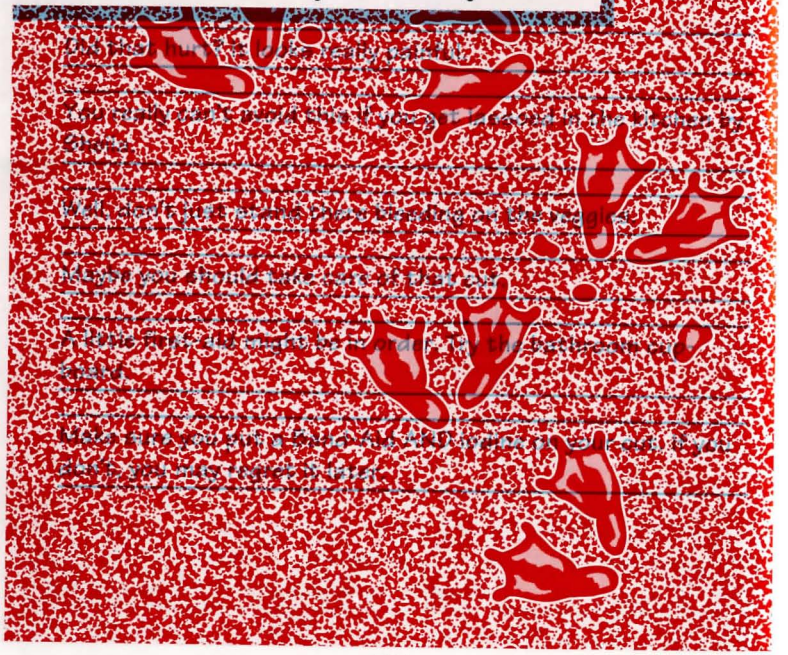


BEAMISH HOUSE

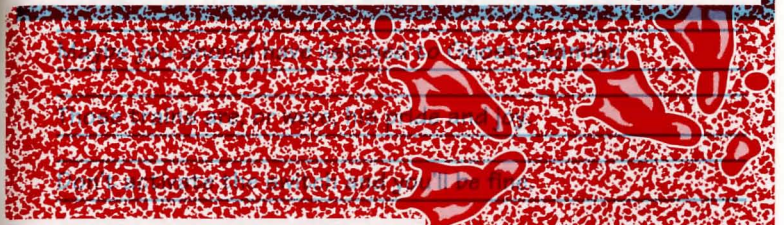
I sent Brianna into low-earth orbit. Shiela and Gordon were not pleased.



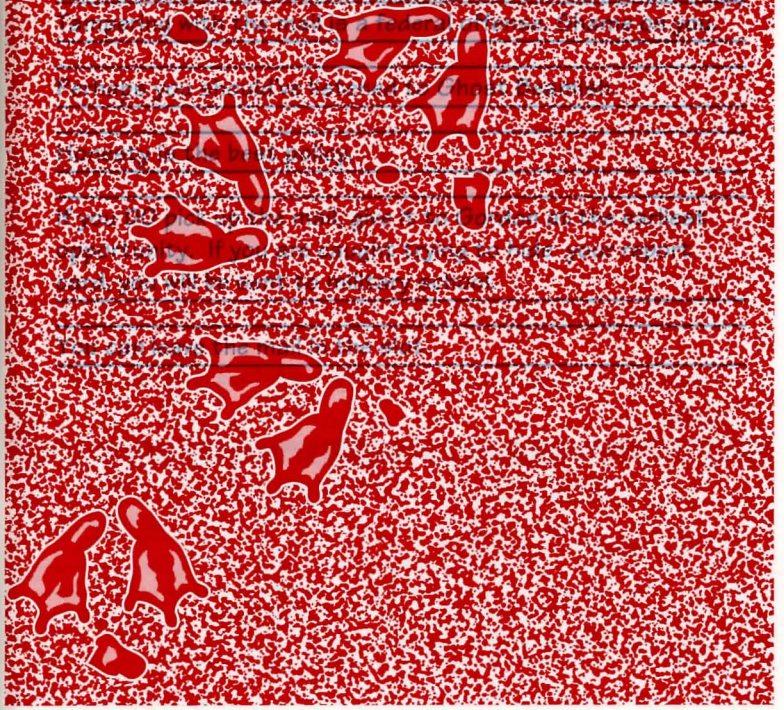
I sliced, diced, and julienned my thumb.



I caused a train wreck and Gordon was really ticked.



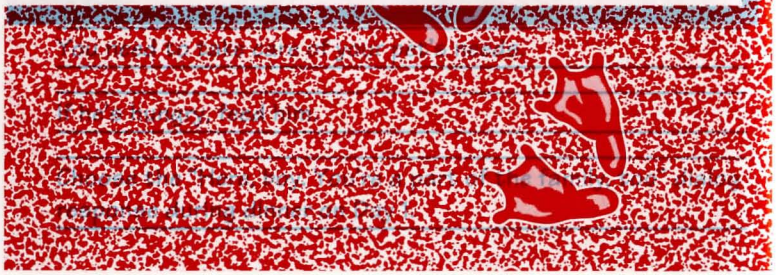
I got busted for mail fraud.



Gordon gave Tiffany the keys to my Nintari!



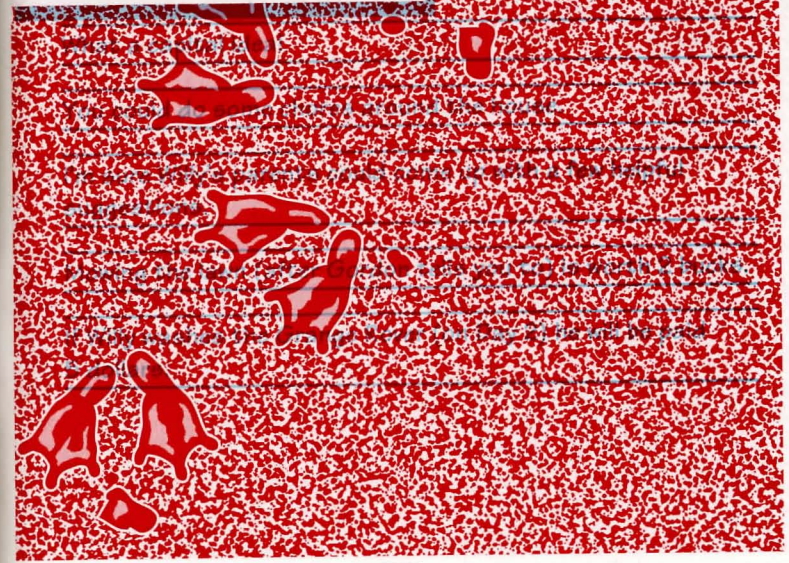
I got in trouble because Duffy was begging at the table.



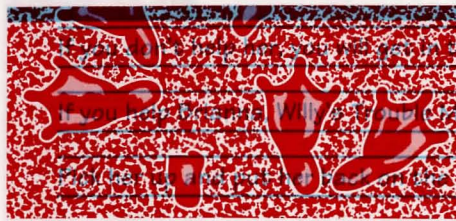
My thumb hurts and I suck at Nintari!



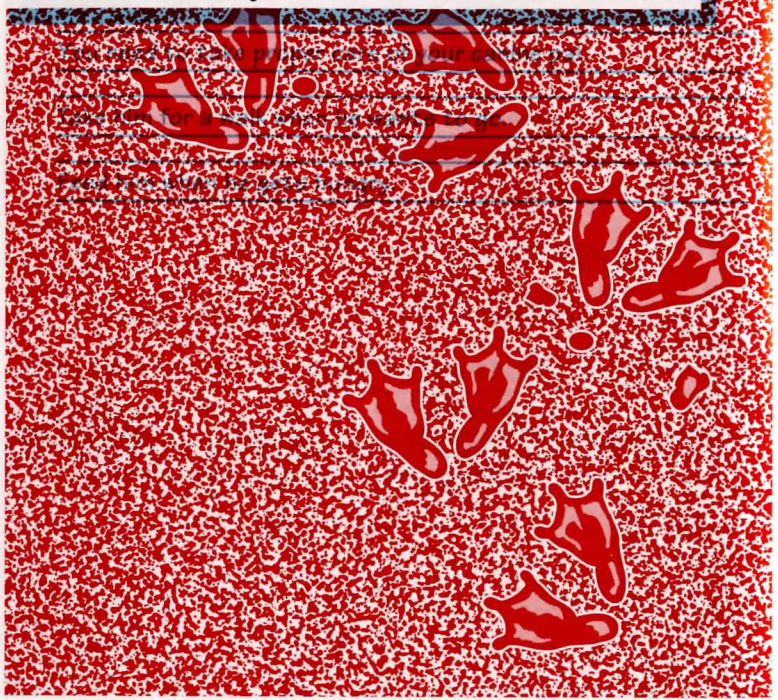
I need to raise some cash.



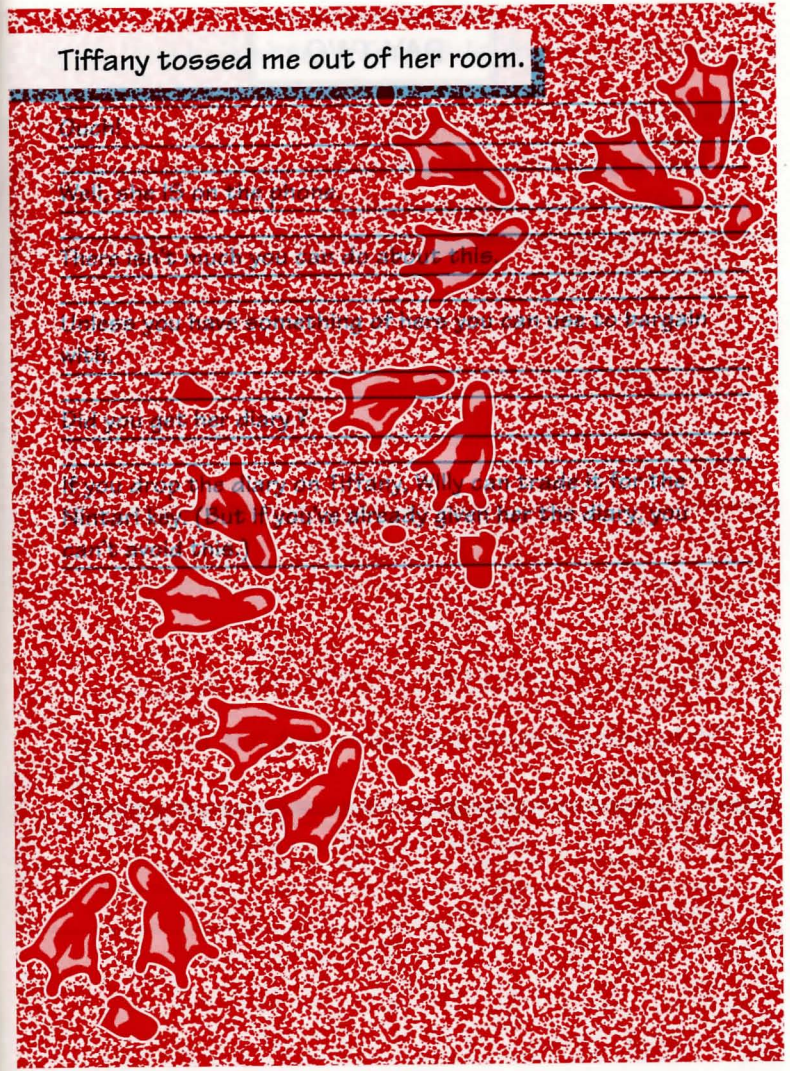
Brianna's fallen and she can't get up.



Duffy excavated the flower beds and got me in trouble with my mom.



Tiffany tossed me out of her room.



DAY TWO

BEAMISH HOUSE

I didn't start the day off on the right foot – my Trouble Meter went up again!

Duffy wet-nosed Sheila during her yoga and she flipped out!

I'm hanging around the house, but not much is happening.

Alicia, the babysitter from hell, is driving me batty and there's not a thing I can do about it!

In a spat with a bat, I sprayed the beastie. But I can't figure out how to do in Alicia for good.

TREE FORT

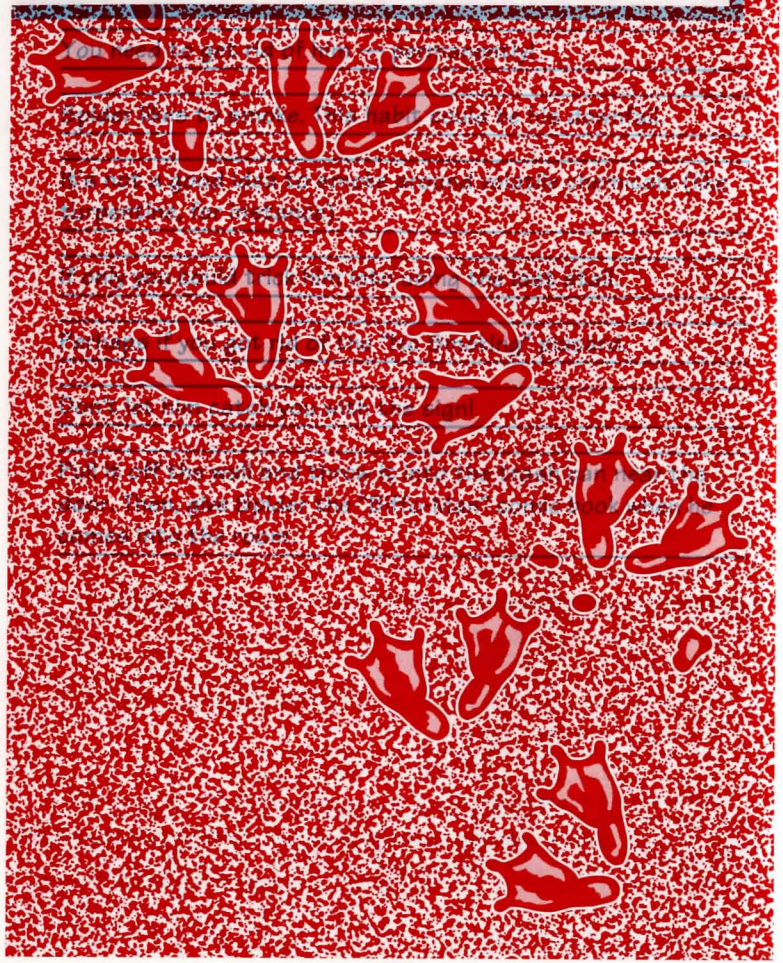
Perry got a Mickey Morris and I want it!

SLICE OF LIFE PIZZA PARLOR

I can't seem to get in. The owner is on a fishing trip.

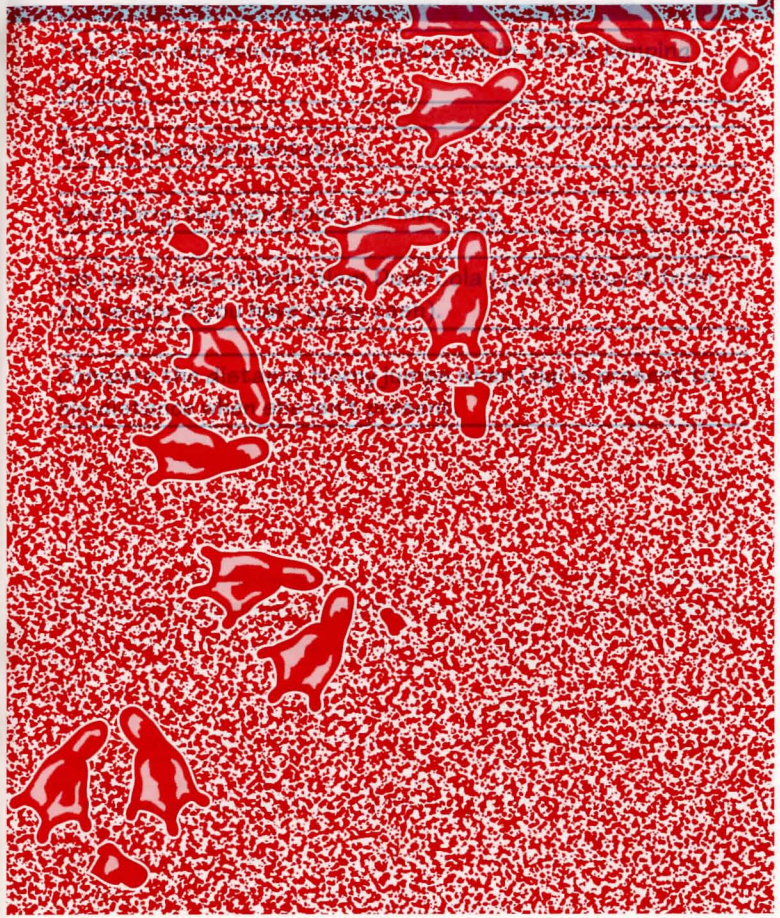
Spider thrashed me in the restroom.

Spider didn't beat me up, but now I'm his slave for life.



SLOEFFER PARK

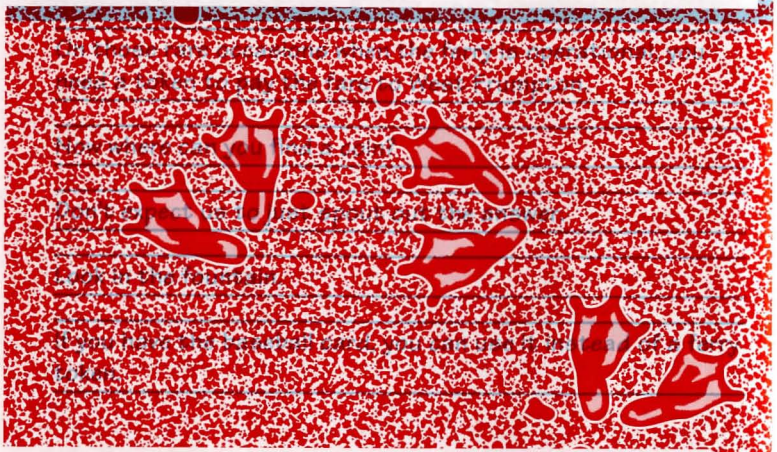
On a lark, I went to the park, but I can't quite figure out what to do there.



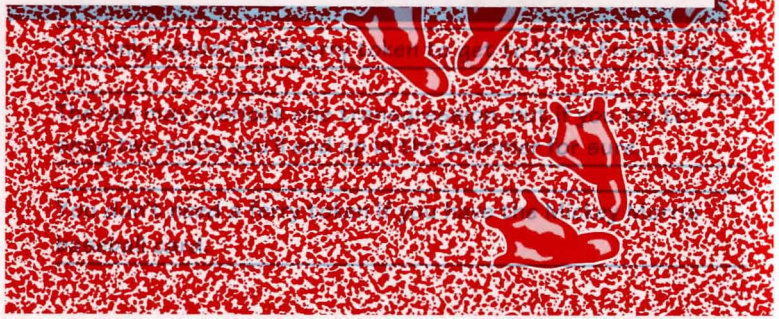
DAY THREE

OLDE TOWNE

I want to go to West Frumpton to get an entry blank for the frog jump, but Gus won't let me on the ferry.

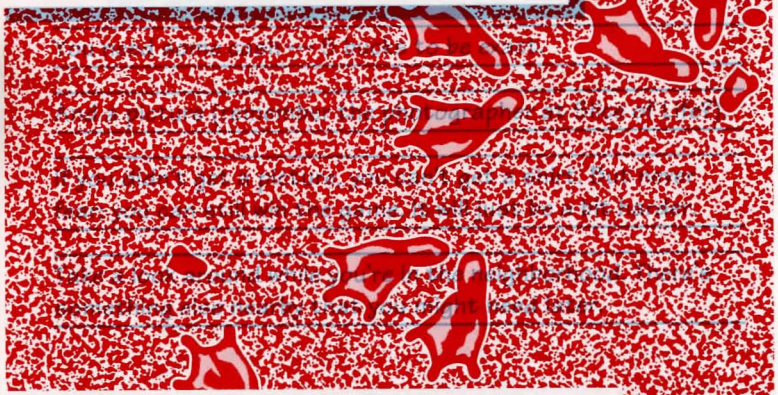


I got busted for messing around in the fountain.



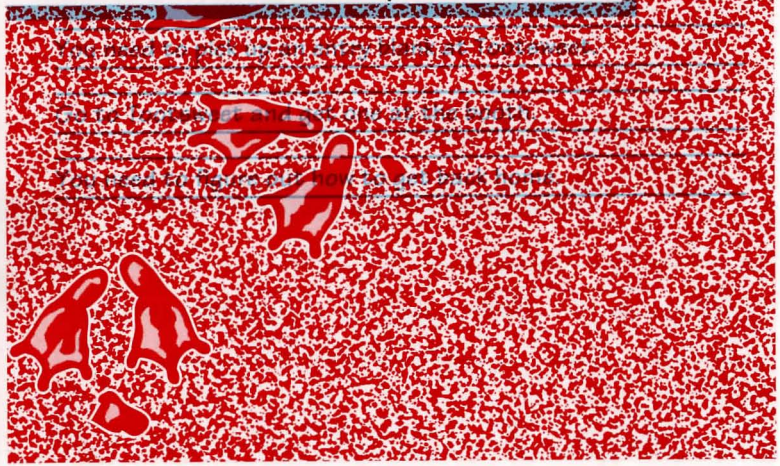
OK T-SHIRT KIOSK

How can I get a T-shirt?

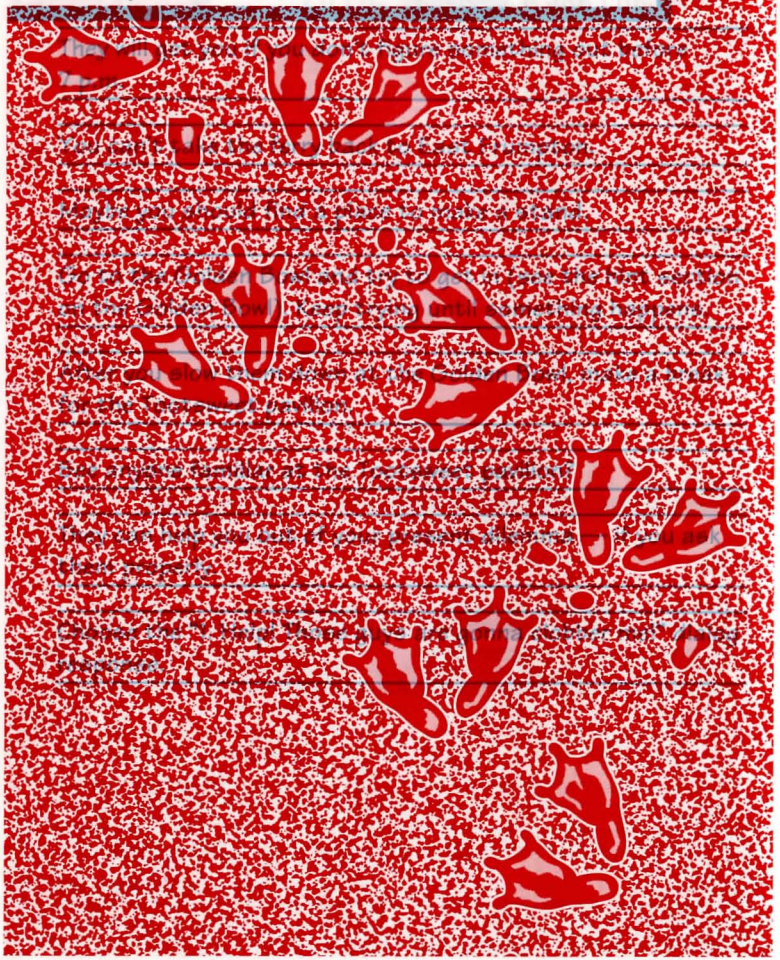


WEST FRUMPTON

O.K., so I'm in West Frumpton. Now what?

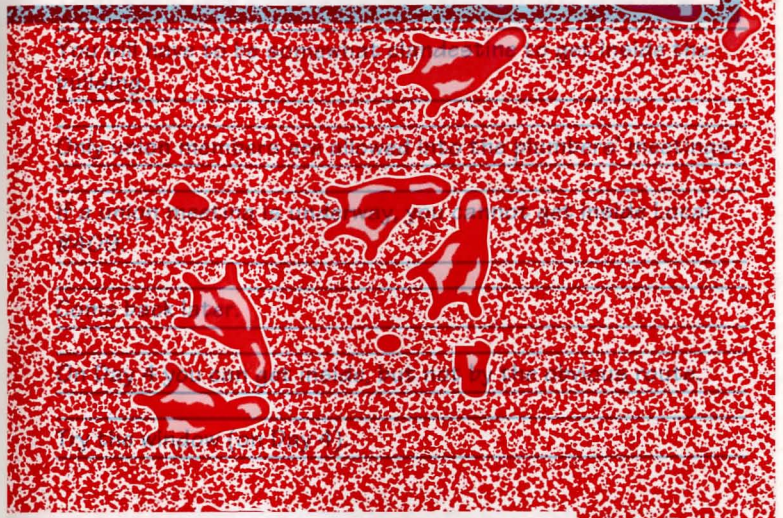


I keep getting thrashed by the gang in West Frumpton on Day 3.



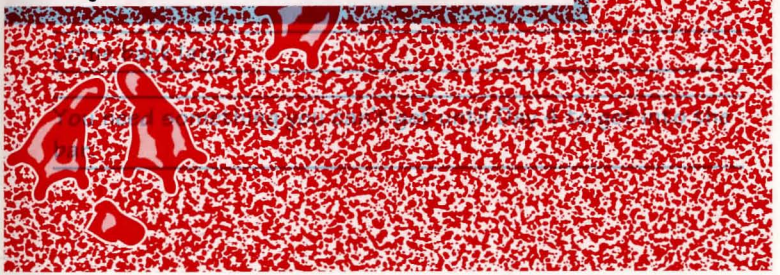
LOCAL #409 PLUMBERS' UNION

I can hear what Louis Stoole is saying at the plumbers' rally, but the auditorium is so crowded that I can't get in!

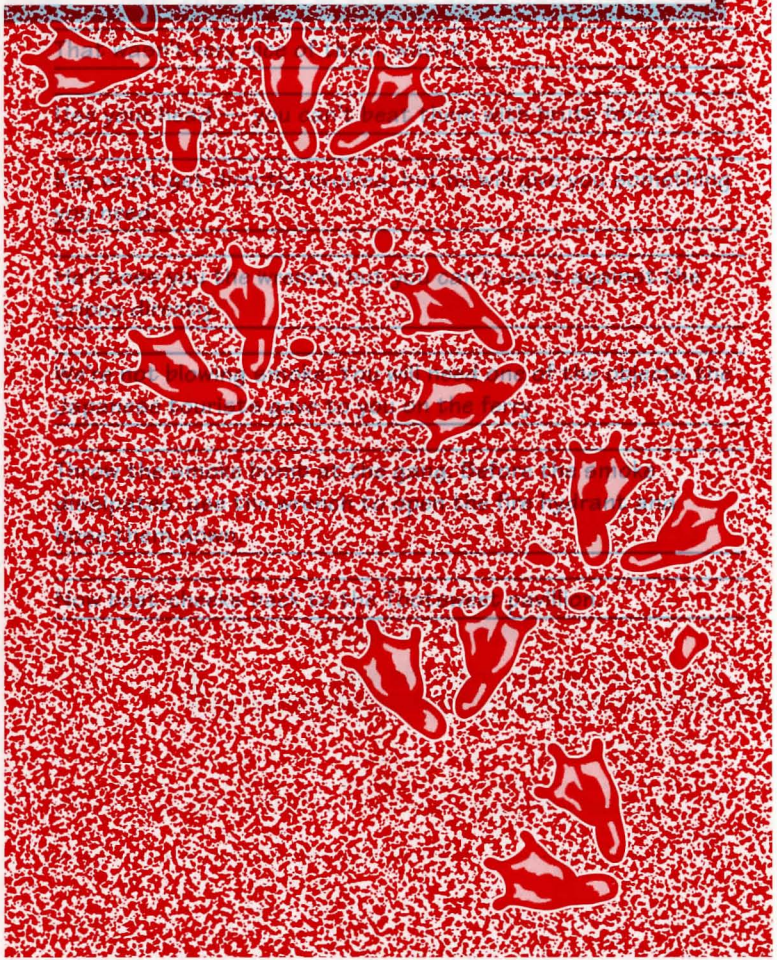


GOLDEN BOWL BAR

Ray won't let me into the bar.



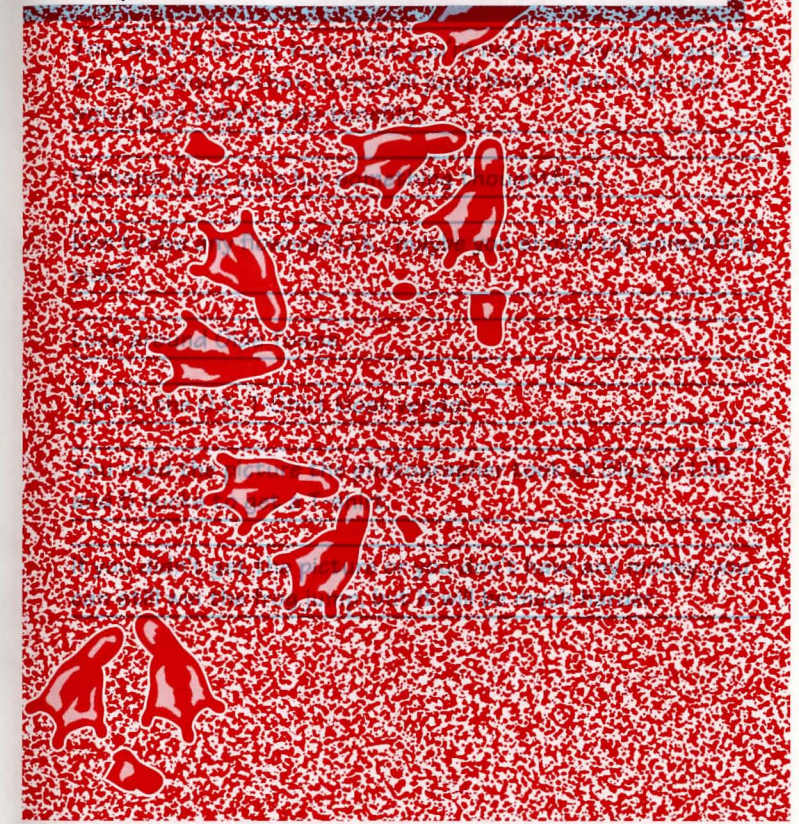
The Cripes beat the tar out of me in front of the Golden Bowl!



DAY FOUR

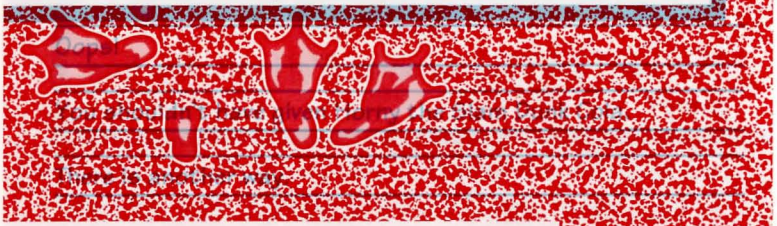
TREE FORT

How can I get Dana to enter Gigi in the the frog jump?

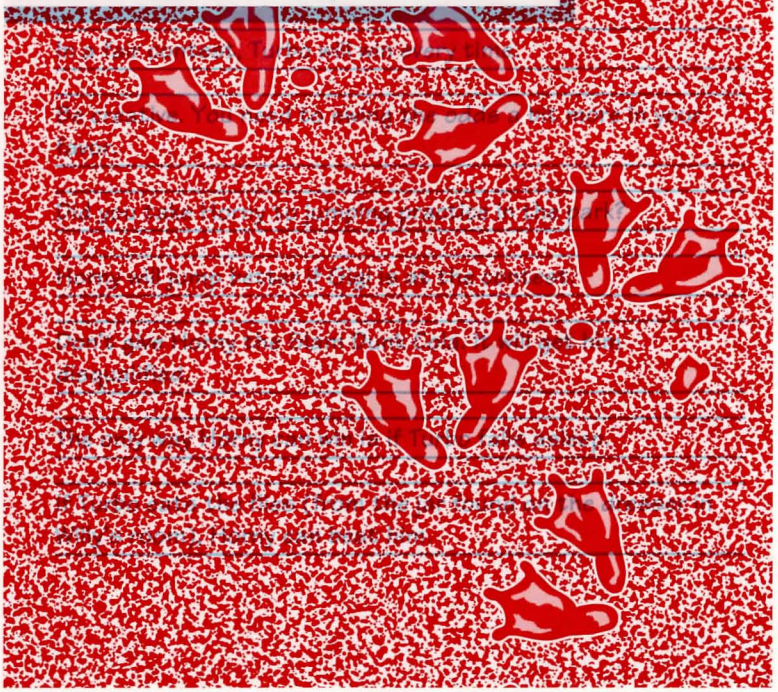


TOOTSWEET FROG JUMP CONTEST

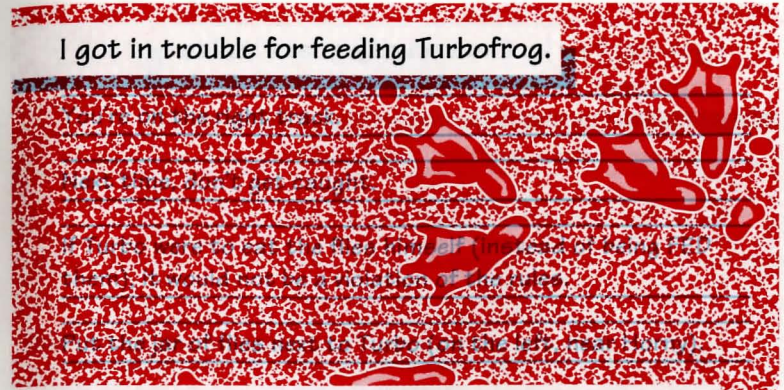
My frog got disqualified after drug testing.



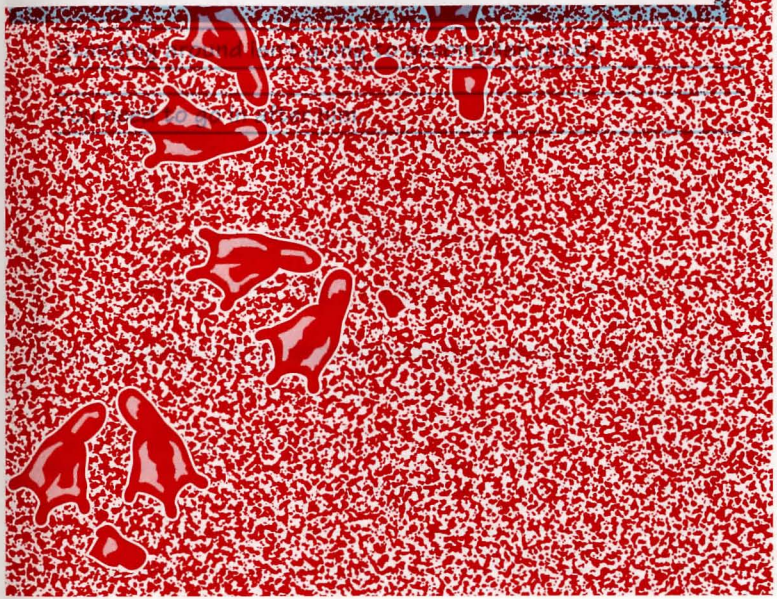
I can't beat Turbofrog in the contest.



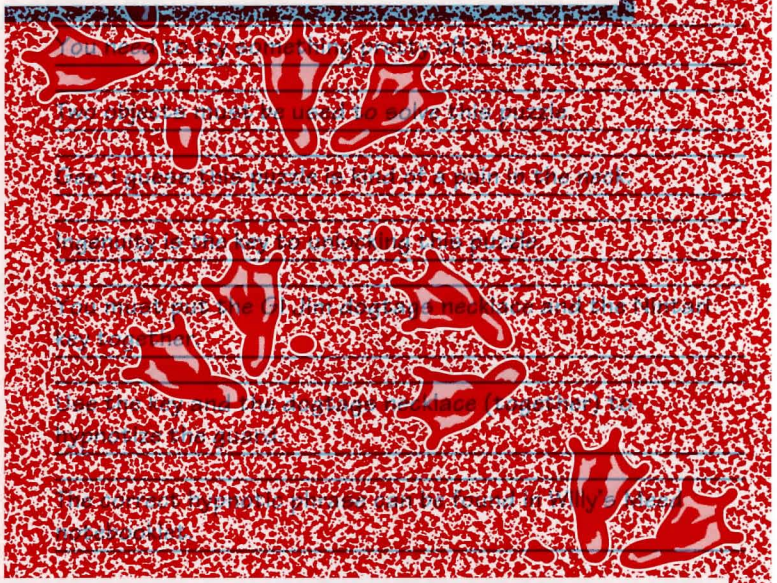
I got in trouble for feeding Turbofrog.



Horny ran into the Tootsweet building after the contest. What should I do?

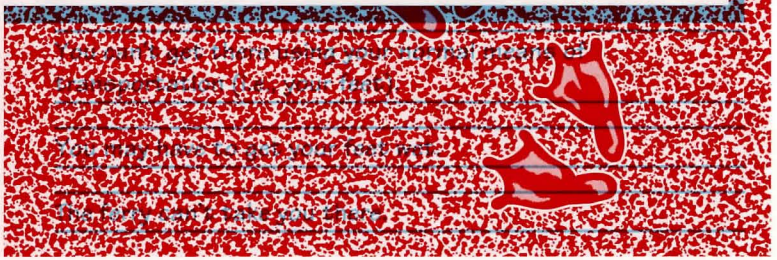


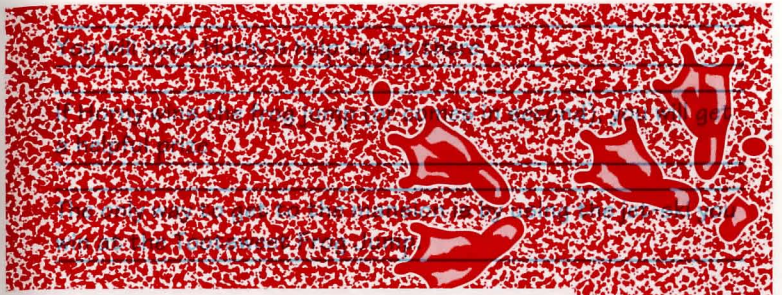
I got nabbed by the security guard inside Tootsweet and I can't get away!



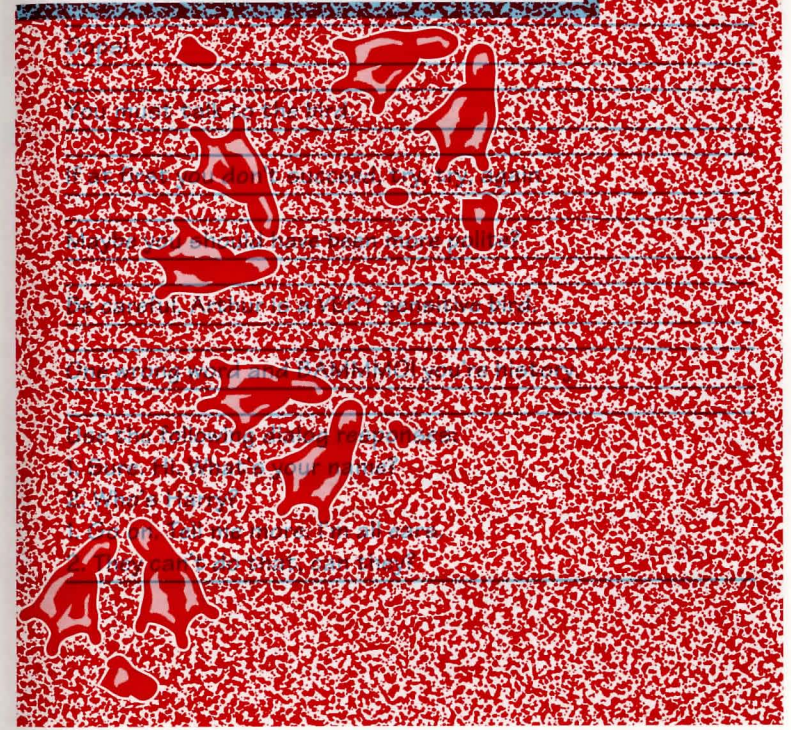
HUMPFORD MANSION

I can't seem to find a way to get over to the mansion.

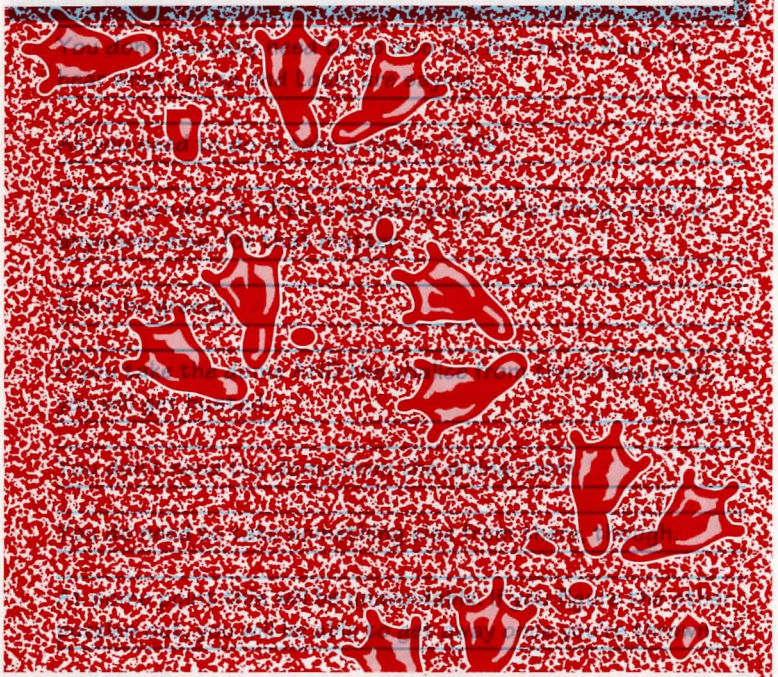




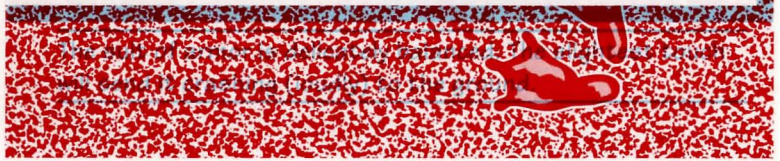
I got busted by a stool-pigeon parrot.

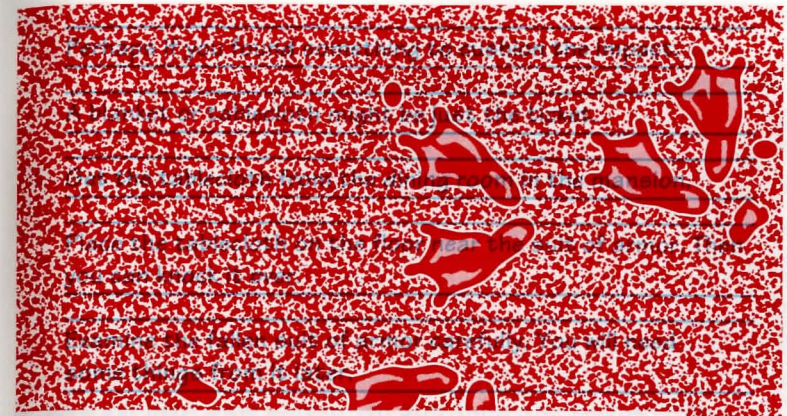


Gadzooks! I got tanked by Leona and Louis in the dining room.

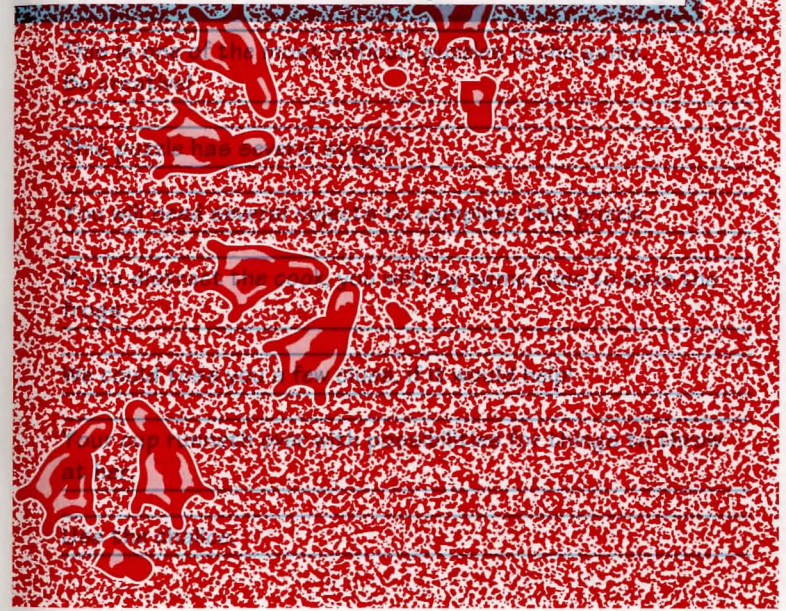


I knocked over the armor and caused such a clatter that Leona and Louis came to see what was the matter!



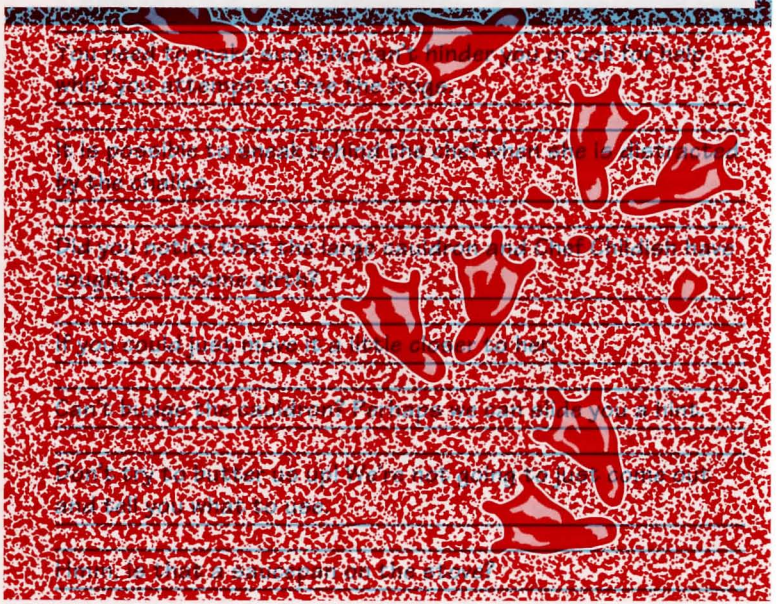


I got toasted as soon as I got to the kitchen.

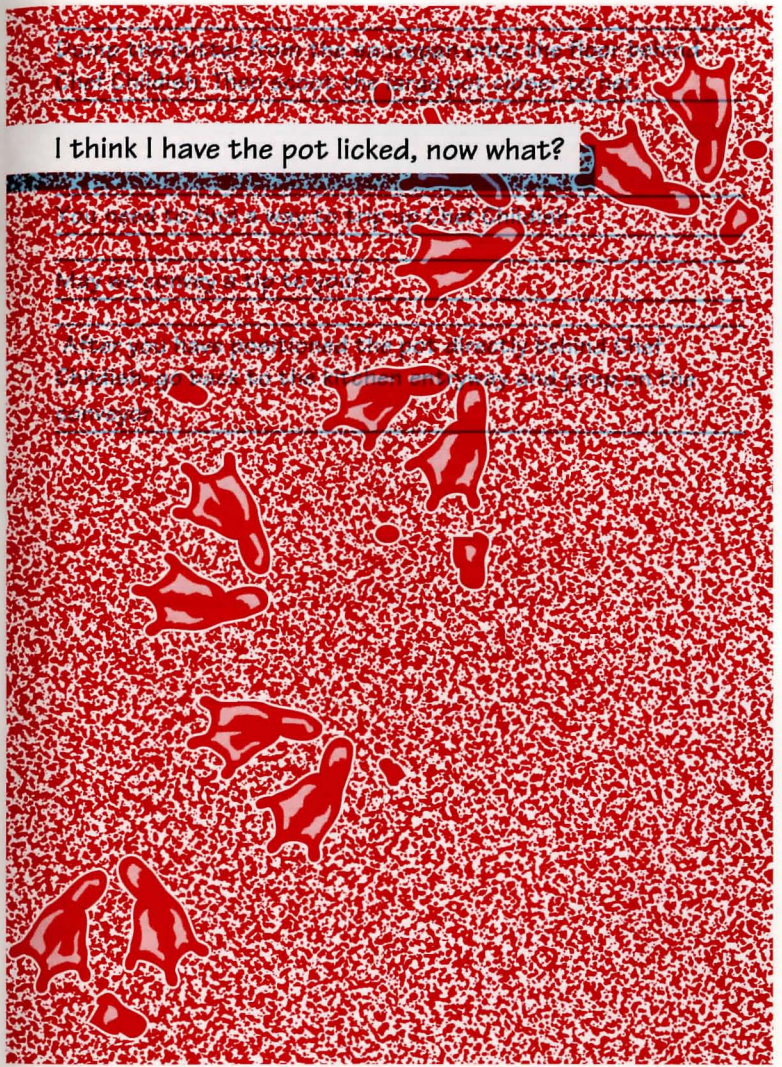


I got skewered by Chef Childish.

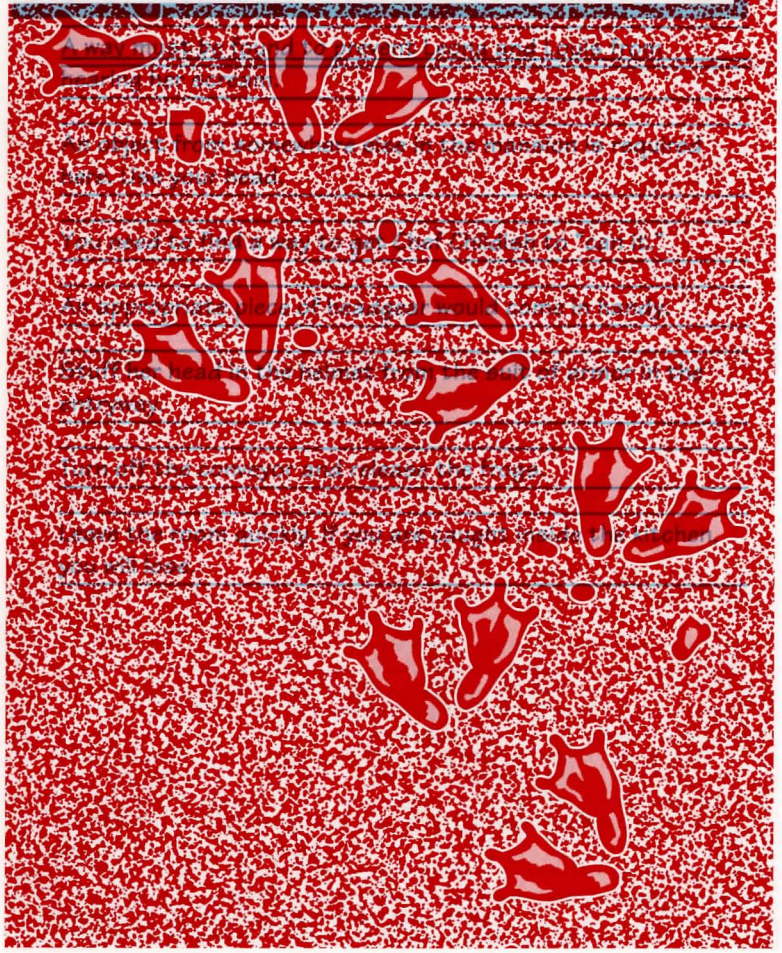
I distracted the chef but my goose was still cooked in the kitchen.



I think I have the pot licked, now what?

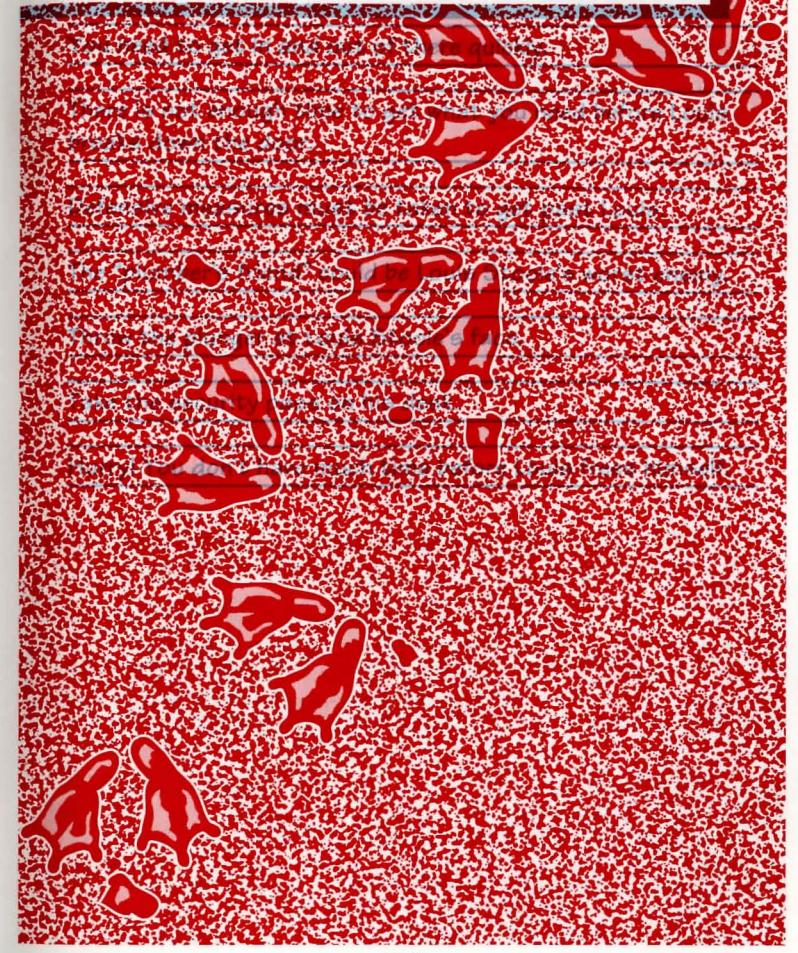


I restrained Chef Childish, but she screamed and I got nabbed by Leona and Louis.



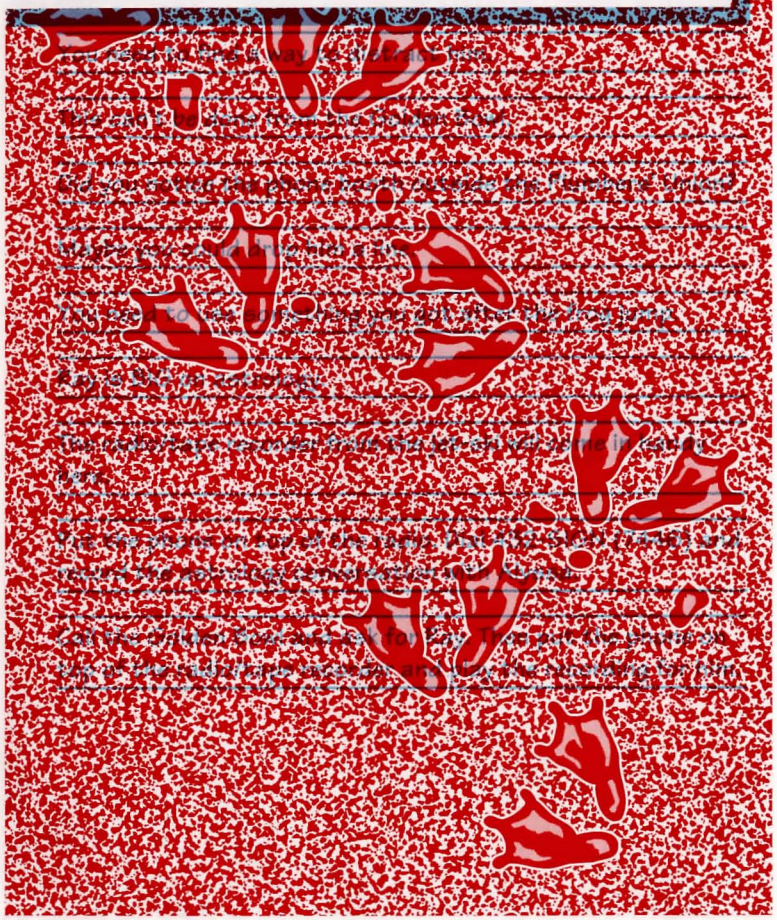
LOCAL #409 PLUMBERS' UNION

Louis Stoole caught me snooping in his office!

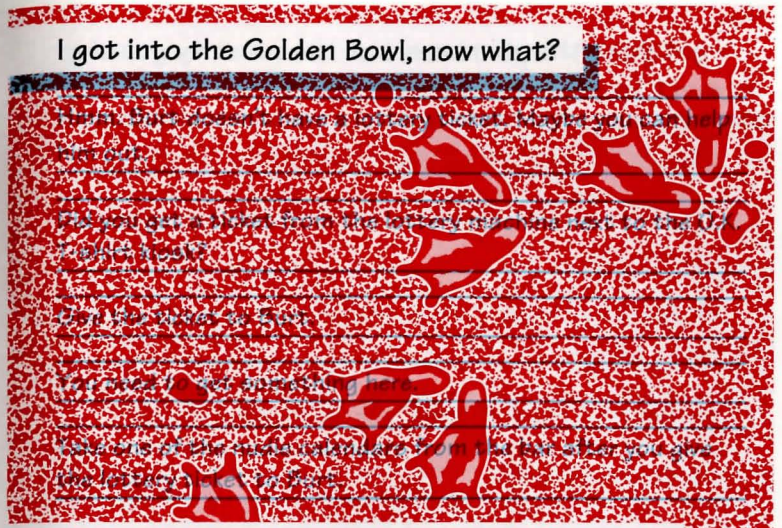


GOLDEN BOWL BAR

No matter what I *do*, Ray just won't let me in the Bar.

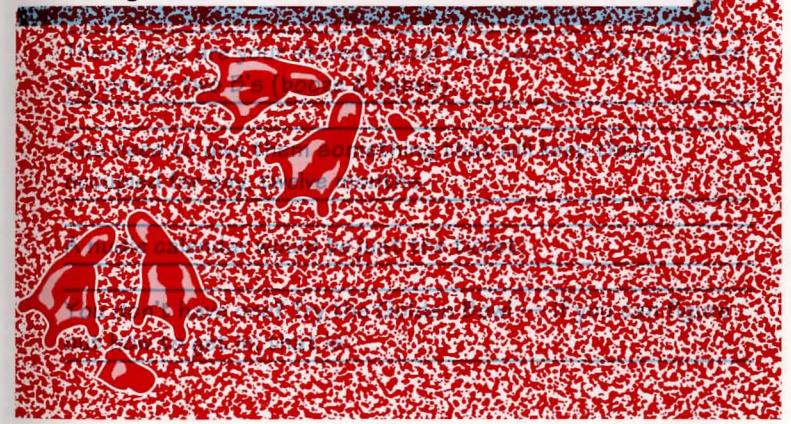


I got into the Golden Bowl, now what?

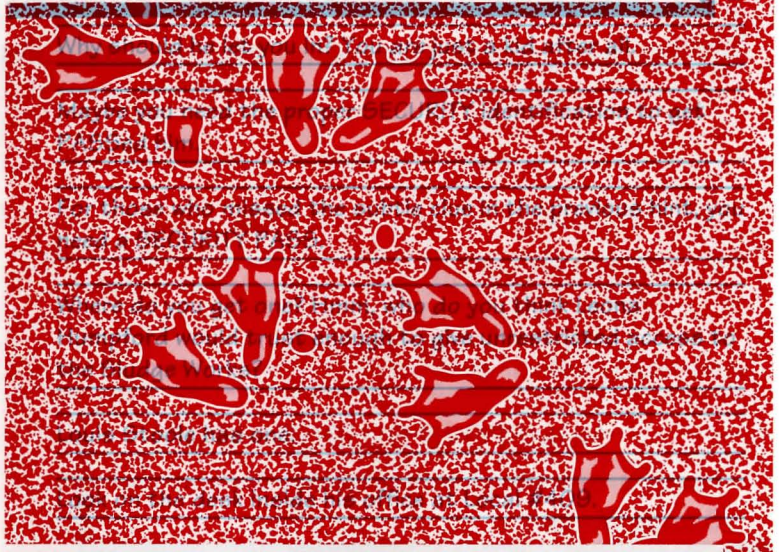


HUMPFORD SLUDGE WORKS

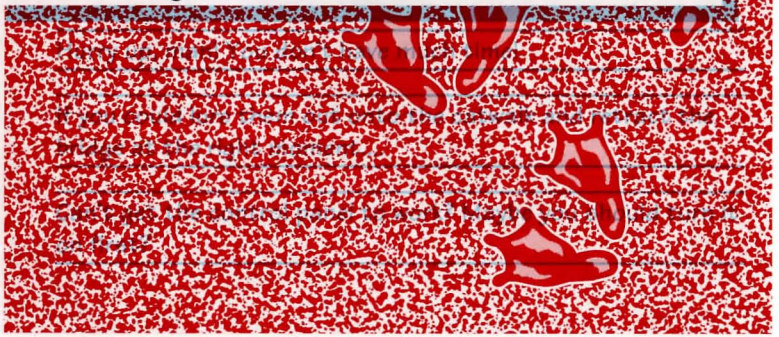
I can't cross the plumbers' picket lines at the Sludge Works.

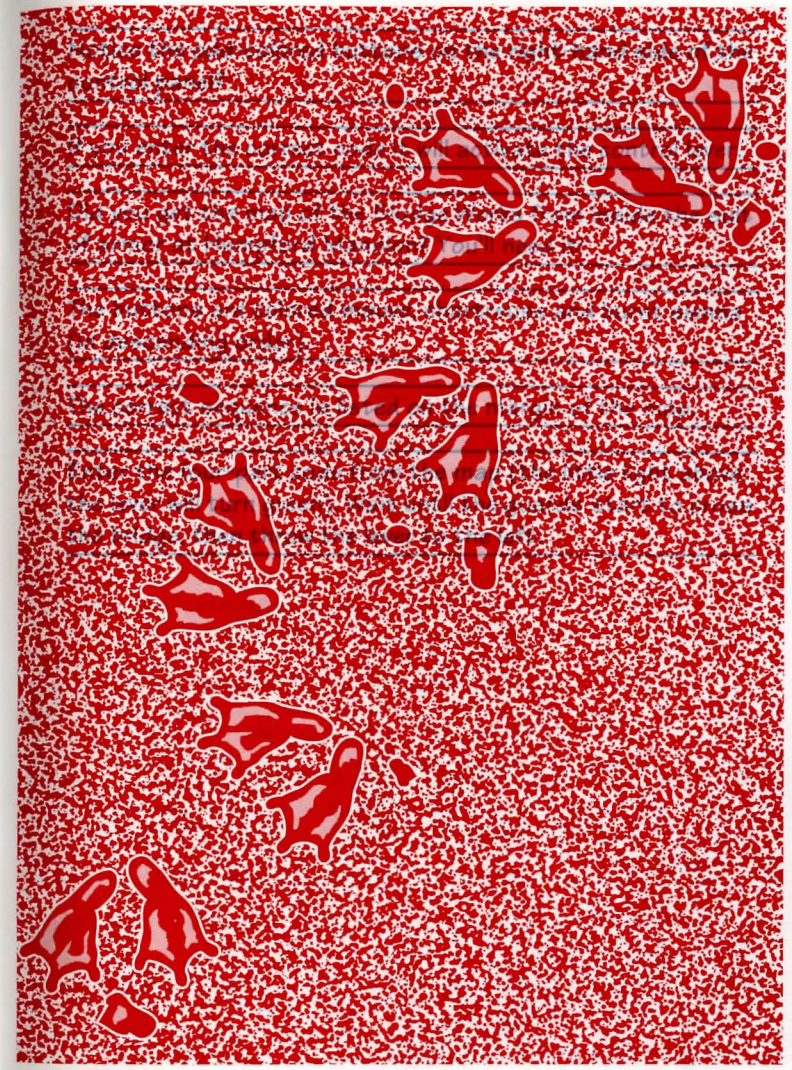


I got past the plumbers, but the security guard won't let me in because I'm just a kid.

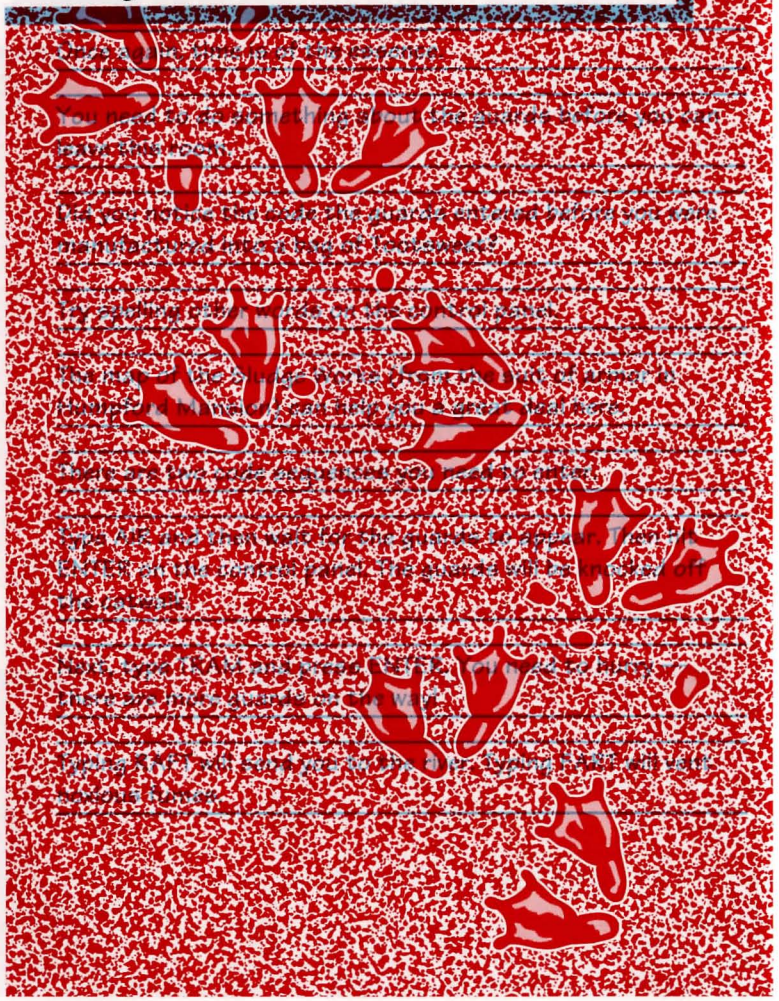


I got tossed into the muck by Frank & Frankie at the Sludge Reservoir.

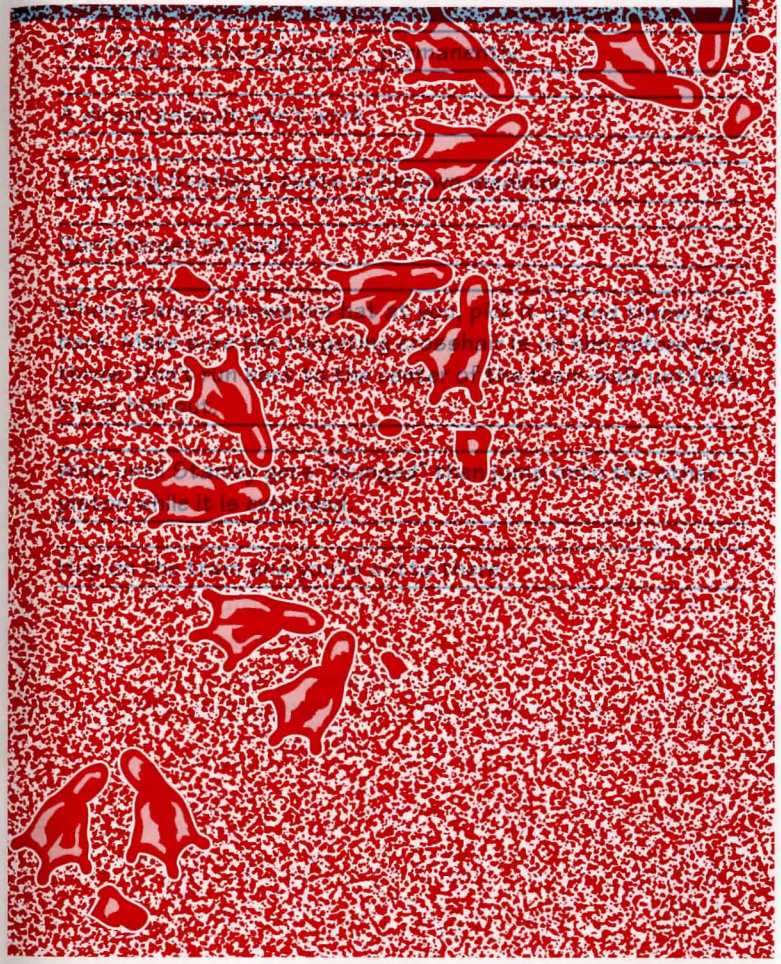




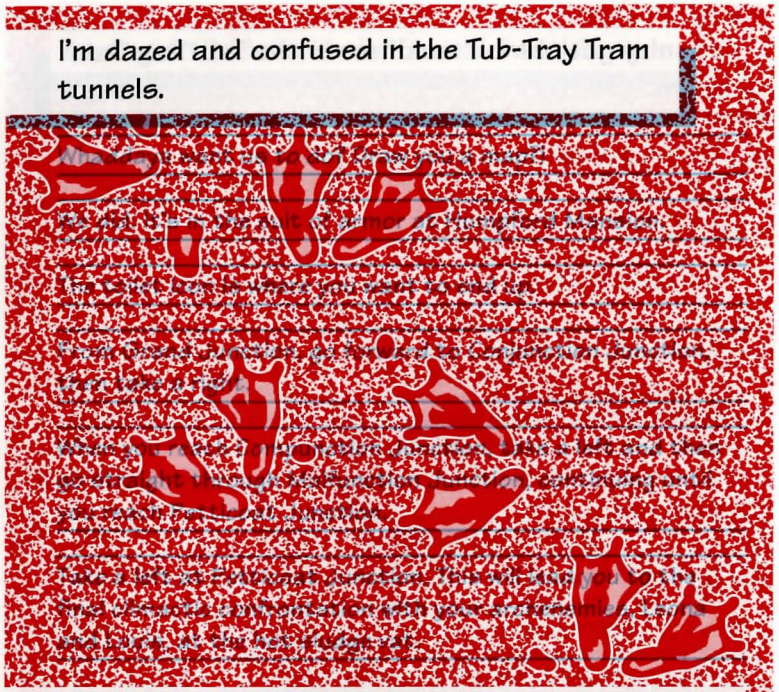
I bought the farm in the Duct Control Center.



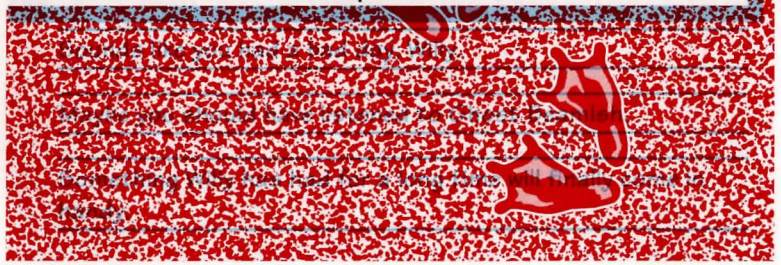
Stanley got the better of me in the Tub-Tray Tram room.

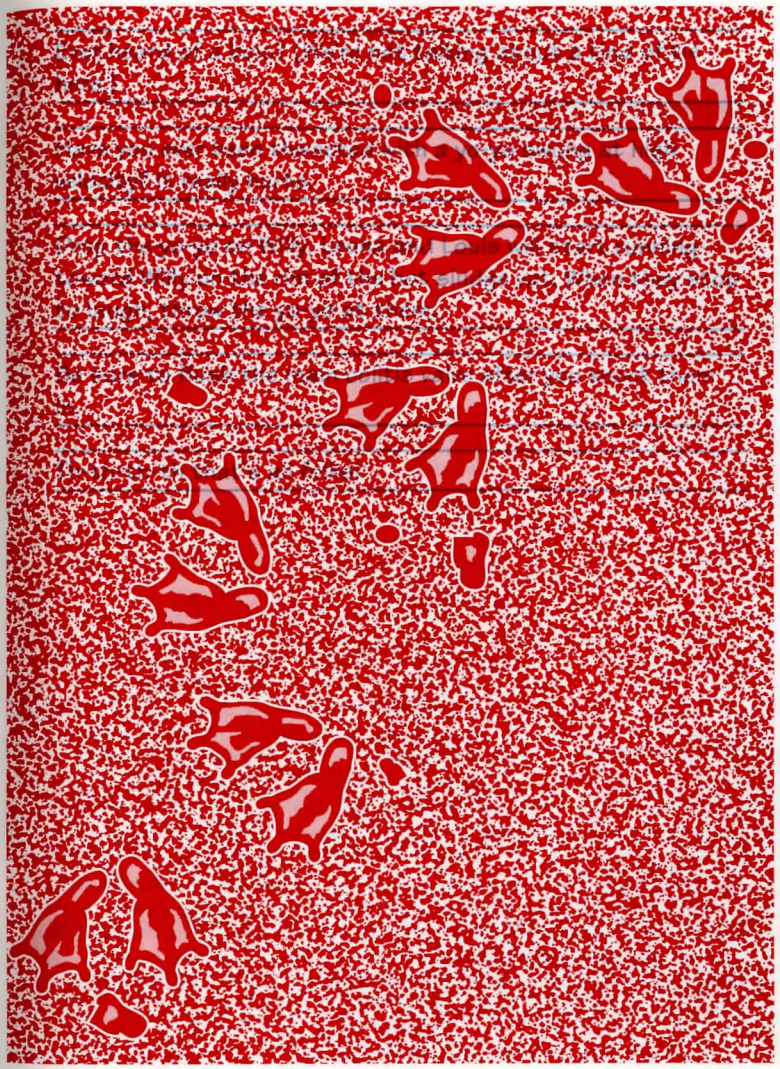


I'm dazed and confused in the Tub-Tray Tram tunnels.



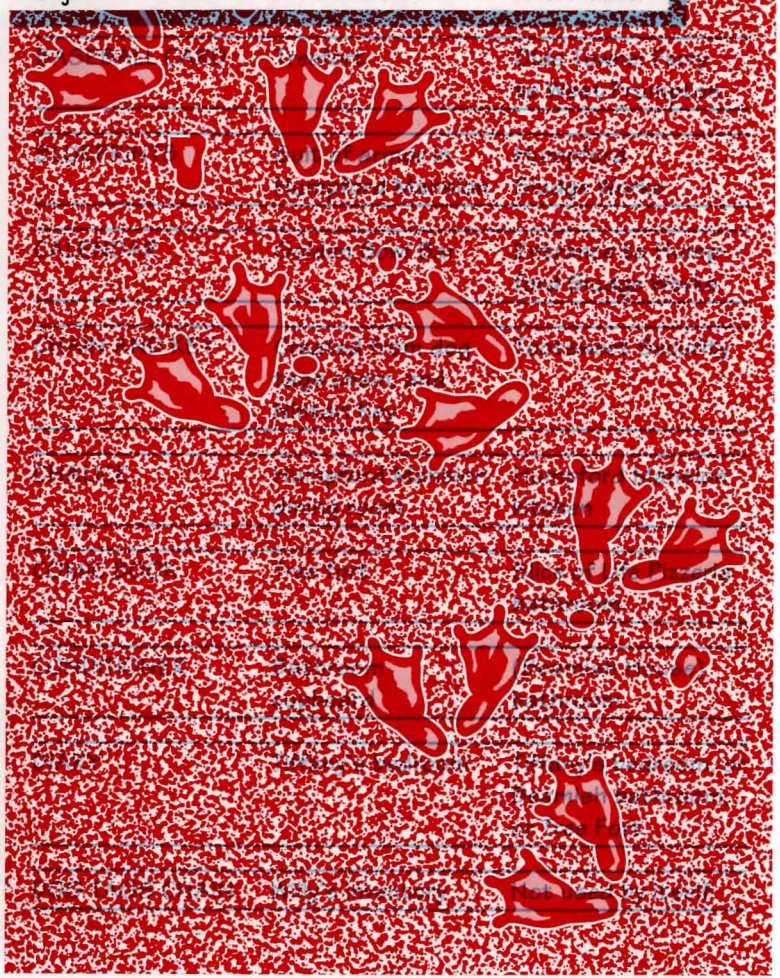
I died, Frumpton got sludged, Humpford World was built where my home used to stand and the evil Leona and Louis triumphed over good.



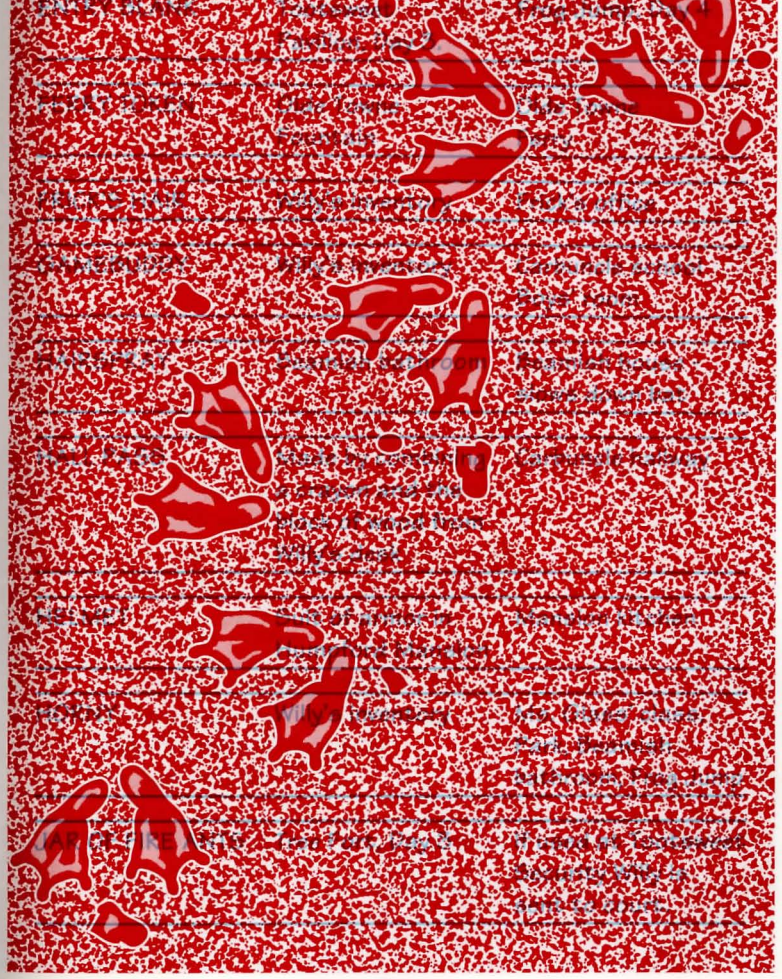


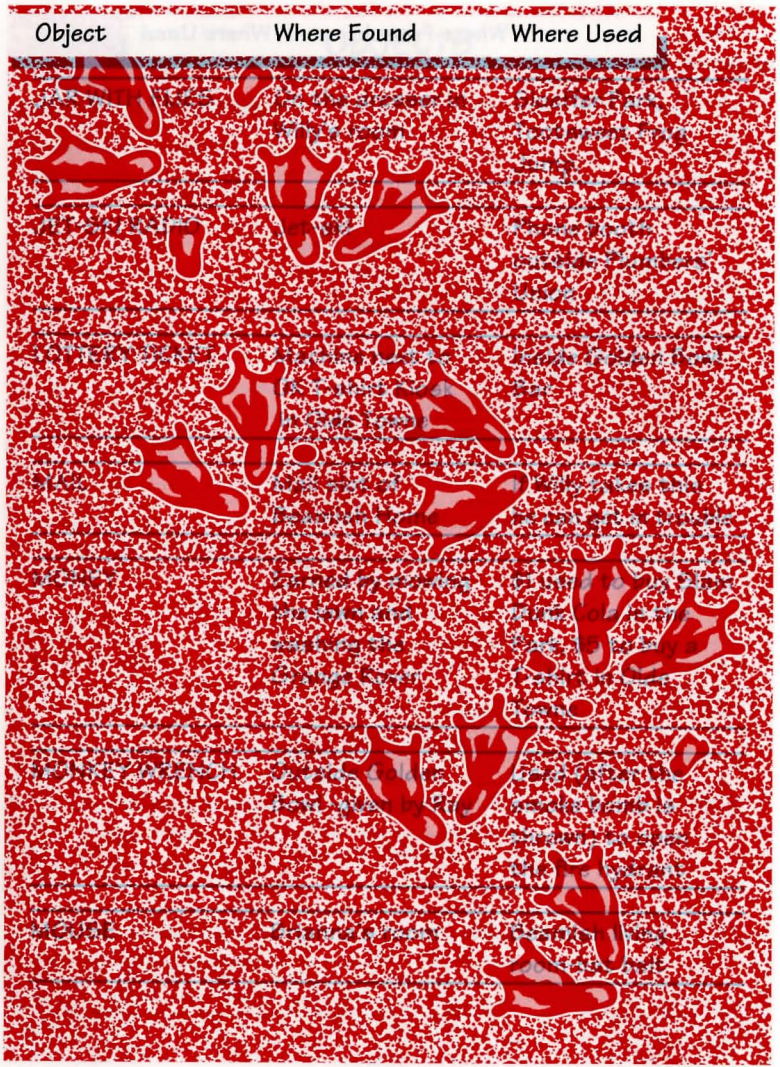
OBJECTS

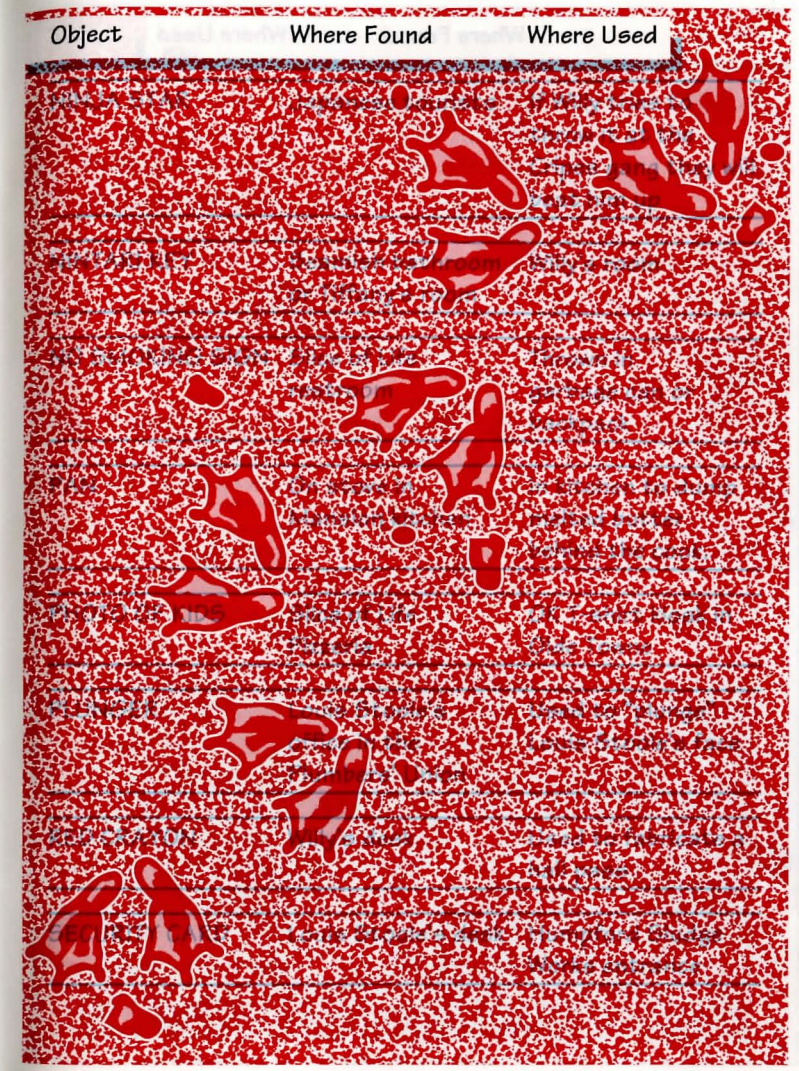
Object	Where Found	Where Used



Object	Where Found	Where Used



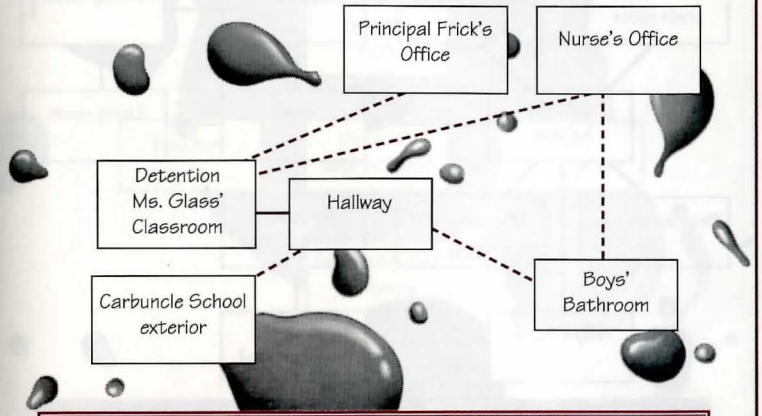

Object
Where Found
Where Used


Object
Where Found
Where Used

Object	Where Found	Where Used

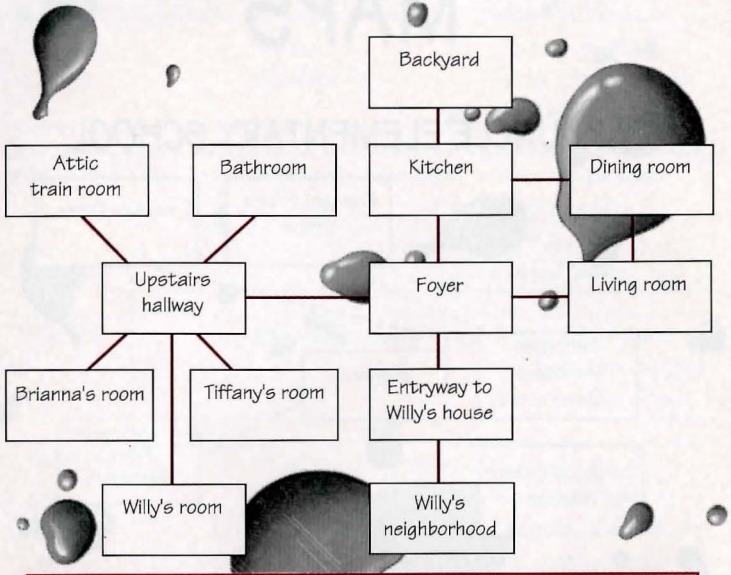
MAPS

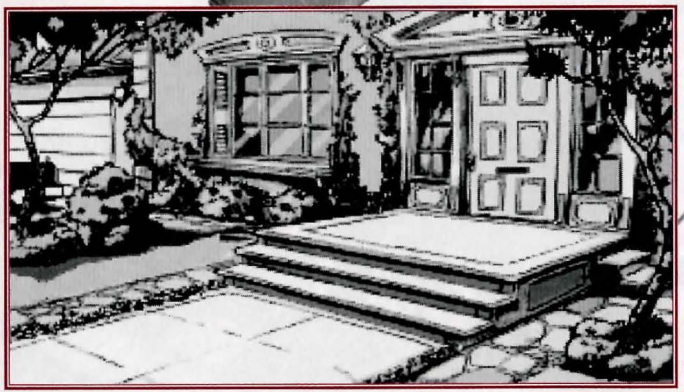
CARBUNCLE ELEMENTARY SCHOOL



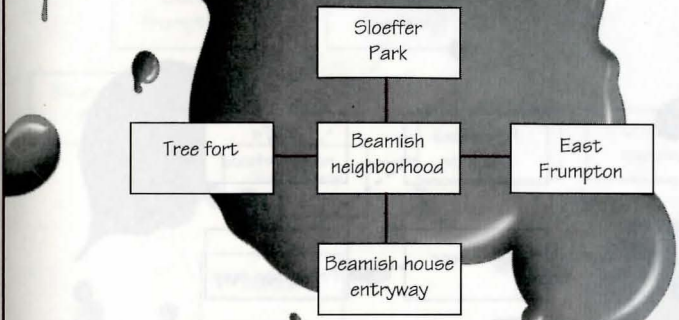


BEAMISH HOUSE



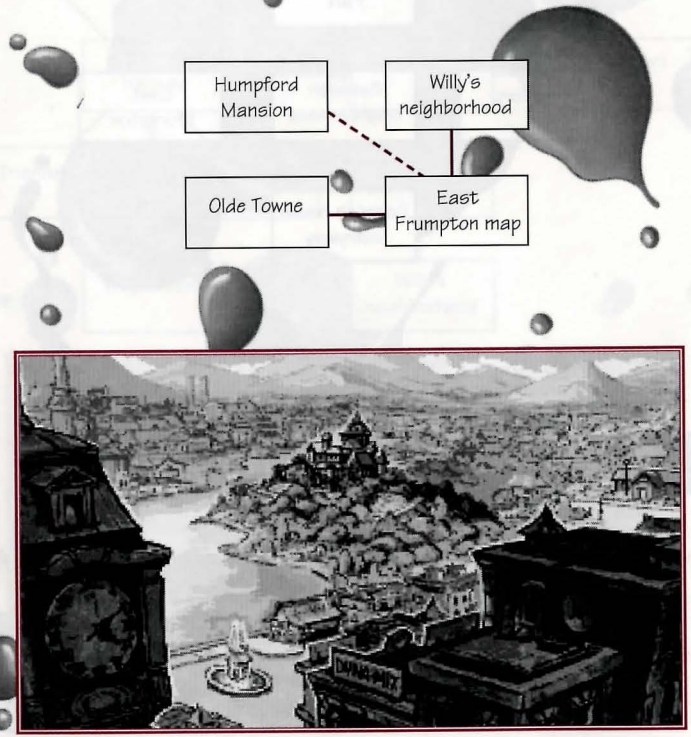


WILLY'S NEIGHBORHOOD

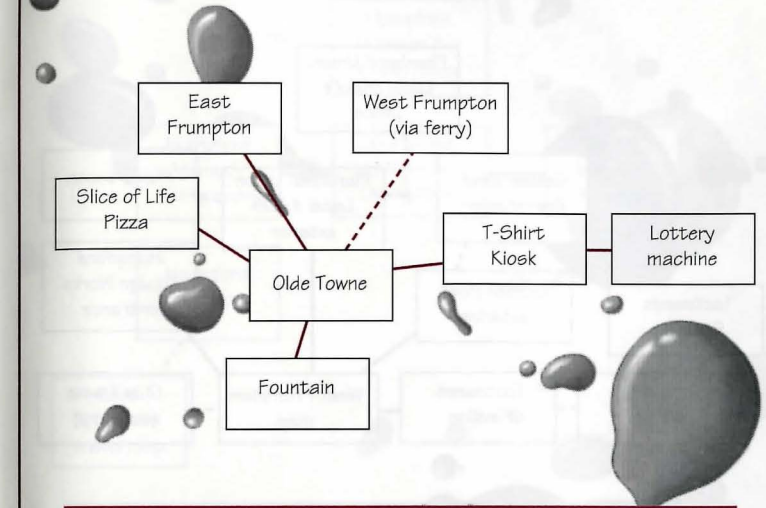




EAST FRUMPTON



OLDE TOWNE



WEST FRUMPTON

Plumbers' Union, Louis Stool's office

Golden Bowl Bar interior

Plumbers' Union Local #409 exterior

Phone booth

Humpford Sludge Works entrance

Golden Bowl exterior

Tootsweet Security

Tootsweet offices

Tootsweet Pavilion

West Frumpton map

Olde Towne (via ferry)



HUMPFORD MANSION

Humpford Mansion Big Game room

Humpford Mansion Living room

Humpford Mansion Dining room

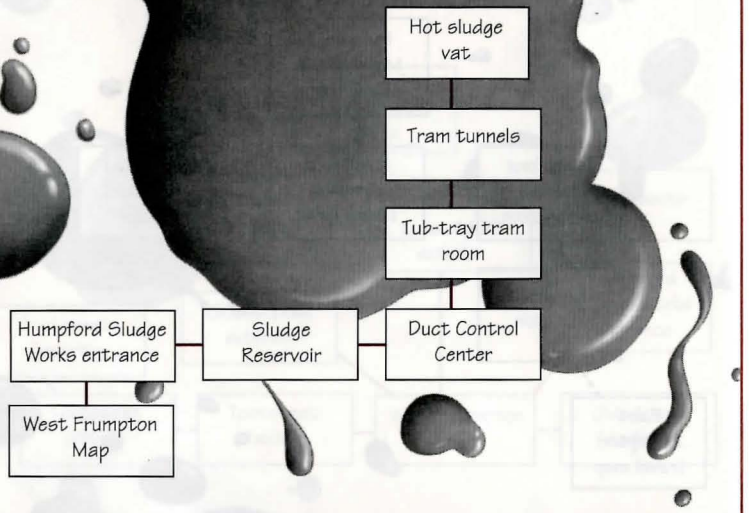
Humpford Mansion Kitchen

Humpford Mansion

East Frumpton travel map



H[illegible]EFORD SLUDGE WORKS MAP





Notes

Need More Help? Call the Sierra/Dynamix Automated Hint-Line System

You may reach the hint system by dialing: **1-900-370-KLUE**. Our California customers need to call: **1-900-370-5113**. U.K. Customers call: touch-tone phone: **(44) 734-304004**. U.K. Customers call: non touch-tone phone: **(44) 734-303171**.

All hint questions MUST be directed to the previously mentioned "900" numbers. NO hints will be given on our Customer Service lines. Hint service is available 24 hours a day. In the U.S., the charge for this service is 75 cents for the first minute and 50 cents for every additional minute. Long distance charges are included in this fee. **Callers under the age of 18 must get their parents' permission before calling the hint-line.**

If you have a modem, you can access Sierra BBS to get hints, downloadable demos, catalogs, etc.

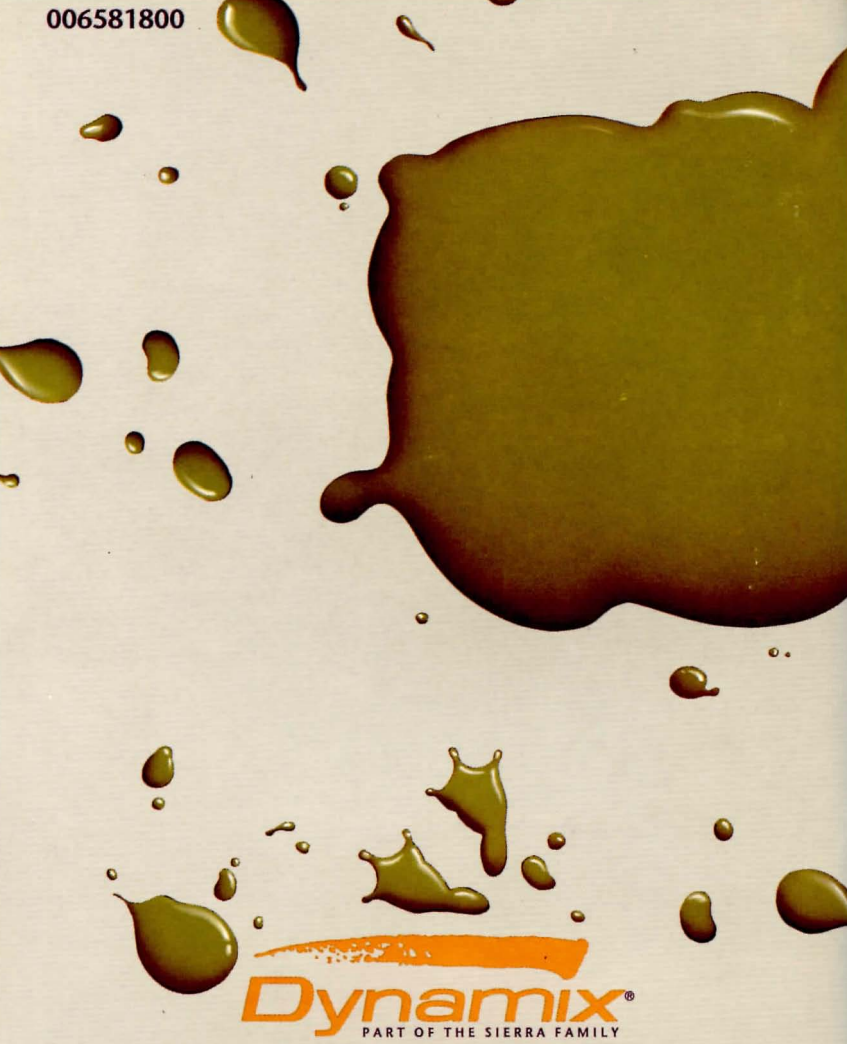
U.S. Customers call: (209) 683-4463
U.K. Customers call: (44) 734-304227

All other questions will be answered by calling our new U.S. Customer Support number: (209) 683-8989. Please note: ALL hints must be obtained by dialing the above "900" numbers listed above. Our U.K. Customer Support number is: (44) 734-303171.

ABSOLUTELY NO HINTS WILL BE PROVIDED THROUGH OUR CUSTOMER SUPPORT LINES.

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